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50 GREAT ROCK GUITAR TRANSCRIPTIONS



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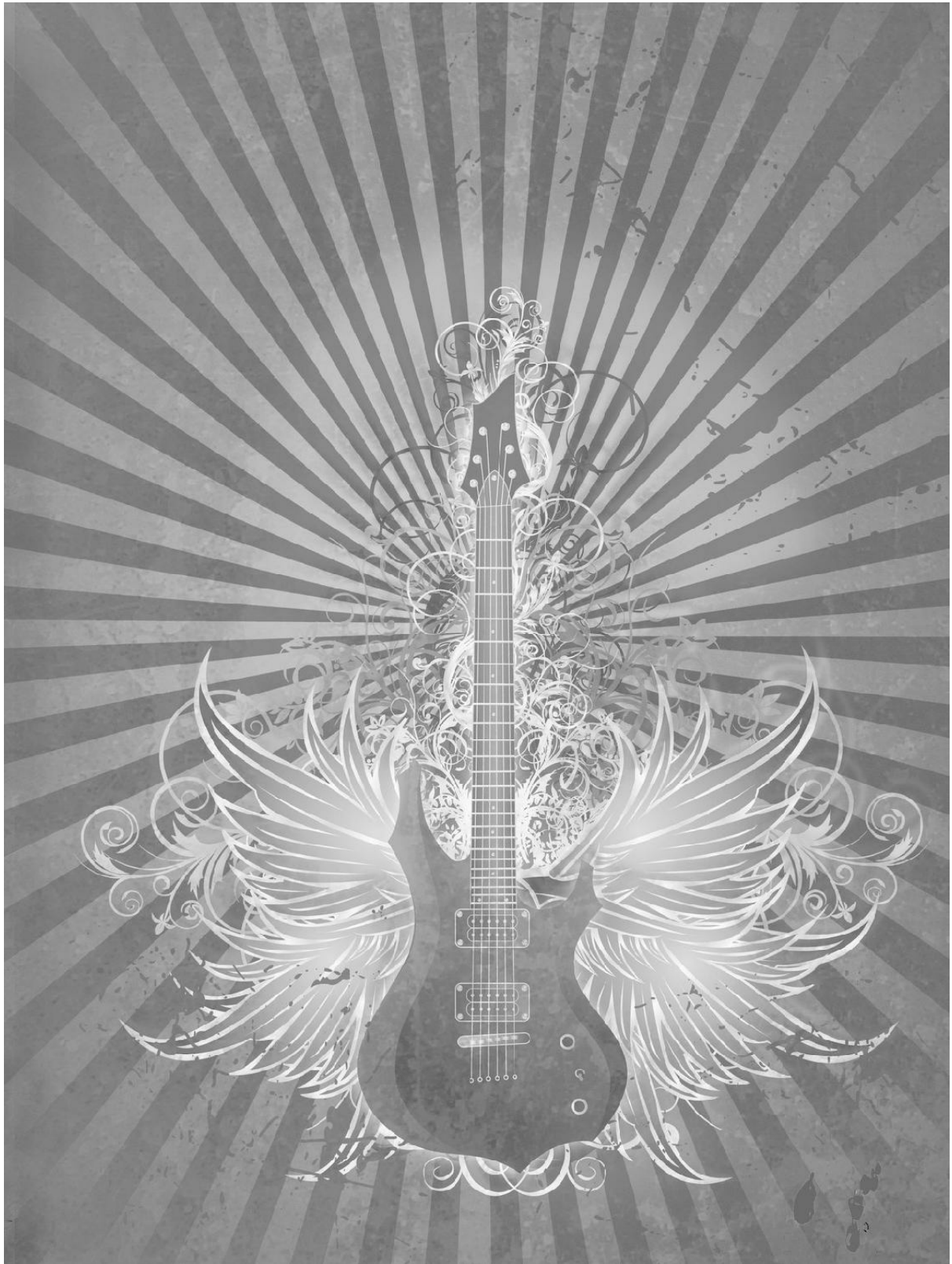
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SYSTEM OF A DOWN
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MEGADETH
GREEN DAY
RED HOT CHILI PEPPERS
COHEED AND CAMBRIA
THE TROGGS
JOHN LENNON
OASIS
JUDAS PRIEST

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All the Small Things

Words and Music by Tom De Longe and Mark Hoppus

Intro

Moderately fast Rock ♩ = 148

G5 F5 C5 F5 G5 N.C. F5

f w/ dist. P.M. -----

TAB

The intro guitar tab is written in 4/4 time. It starts with a G5 chord (5 3 2 1) followed by an F5 chord (5 3 2 1). The main riff consists of a C5 chord (5 3 2 1) followed by a G5 chord (5 3 2 1). This is followed by a F5 chord (5 3 2 1) and a G5 chord (5 3 2 1). The final measure is a natural chord (N.C.) followed by a F5 chord (5 3 2 1). The tab includes a 'P.M.' (pick mute) instruction for the final measure.

Verse

C5 G5 F5 G5

1. All the _____ small things. _____ True care, _____ truth brings. _____

P.M. -----

The verse guitar tab is written in 4/4 time. It starts with a C5 chord (5 3 2 1) followed by a G5 chord (5 3 2 1). The main riff consists of a C5 chord (5 3 2 1) followed by a G5 chord (5 3 2 1). This is followed by a F5 chord (5 3 2 1) and a G5 chord (5 3 2 1). The tab includes a 'P.M.' (pick mute) instruction for the final measure.

C5 G5 F5 G5

_____ I'll take _____ one lift. _____ Your ride, _____ best trip. _____

P.M. -----

The verse guitar tab is written in 4/4 time. It starts with a C5 chord (5 3 2 1) followed by a G5 chord (5 3 2 1). The main riff consists of a C5 chord (5 3 2 1) followed by a G5 chord (5 3 2 1). This is followed by a F5 chord (5 3 2 1) and a G5 chord (5 3 2 1). The tab includes a 'P.M.' (pick mute) instruction for the final measure.

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C5 G5 F5 G5

Al - ways, I know you'll be at my show.

P.M.

C5 G5 F5 G5 C5

Watch - ing, wait - ing, com - mis - er - at - ing.

P.M.

Pre-Chorus

C5

Say it ain't so. I will not go. Turn the lights off. Car - ry me

Chorus

C5 G5 F5

home.
Na, na, na, na, na, na, — na, na, na, na. Na, na, na, na, na, na, — na, na, na, na.

To Coda

C5 G5 F5

Na, na, na, na, na, na, — na, na, na, na. Na, na, na, na, na, na, — na, na, na, na.

Interlude

C5 F5 G5 N.C. F5

P.M. -----

Verse

C5 G5 F5 G5

2. Late night, come home. — Work sucks, I know. —

P.M. —

C5 G5 F5 G5 C5 *D.S. al Coda*

— She left me ros - es by the stairs. — Sur - pris-es let me know she cares. —

P.M. —

Coda

Interlude

C F5/C G5/D

C F5/C G5/D *Play 3 times*

P.M. —

C5

C5

Say it ain't so. I will not go. Turn the lights

G5

F5 C5

off. Car - ry me — home. Keep your head still. I'll be your —

The musical score is presented in three systems. The first system contains the vocal melody with lyrics: "thrill. The night will go — on, my lit - tle wind - mill. Say it ain't". Above the staff are chord labels G5, F5, and C5. The second system shows a continuation of the melody with the lyric "(Na, na, na, na, na, na,)". The third system features a piano accompaniment consisting of chords played in pairs across two staves.

G5 F5

so. I will not go. Turn the lights off. Car - ry me

na, na, na, na. Na, na, na, na, na, na, na, na.

P.M. --- P.M. ---

C5 G5

home. Keep your head still. I'll be your thrill. The night will go

Na, na, na, na, na, na, na, na. Na, na, na, na, na, na, na, na.

F5 C5

on, the night will go on, my lit - tle wind - mill.

na, na, na, na, na, na, na, na.)

P.M. --- P.M. --- P.M. --- P.M. ---

Blackbird

Words and Music by John Lennon and Paul McCartney

Intro

Moderately ♩ = 96

G Am7 G/B G *

mf
let ring throughout

T 0 0 1 0 3 (3) / 12 12 12 0 12 12 12 12 12 /

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 /

B 3 0 2 (2) / 10 10 10 10 10 (10) /

*Strum upstemmed notes w/ index finger of pick hand whenever more than one upstemmed note appears.

§§ Verse

1., 2., 3. Black - bird sing - ing in the dead of night,

The musical score for "The Wings" by The Beatles is presented in two systems. The first system shows the vocal melody in G major (one sharp) with lyrics: "1., 3. take _ these bro-ken wings _ and learn _ to fly. ____ } / 2. take _ these sunk-en eyes ____ and learn _ to see. ____ }". Chord symbols C, C#°, D, D#°, Em, and Eb are written above the staff. The second system continues the melody. Below the staff is a guitar tablature with fret numbers.

5		3				7		0		5				8	8	8		8	8	8	8		0	8
	0			0		0		0						0	0	0		0	0	0	0		0	8
3		4				5				6				7		7			6			6		

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D C^{#dim} C Cm

All your life, _____

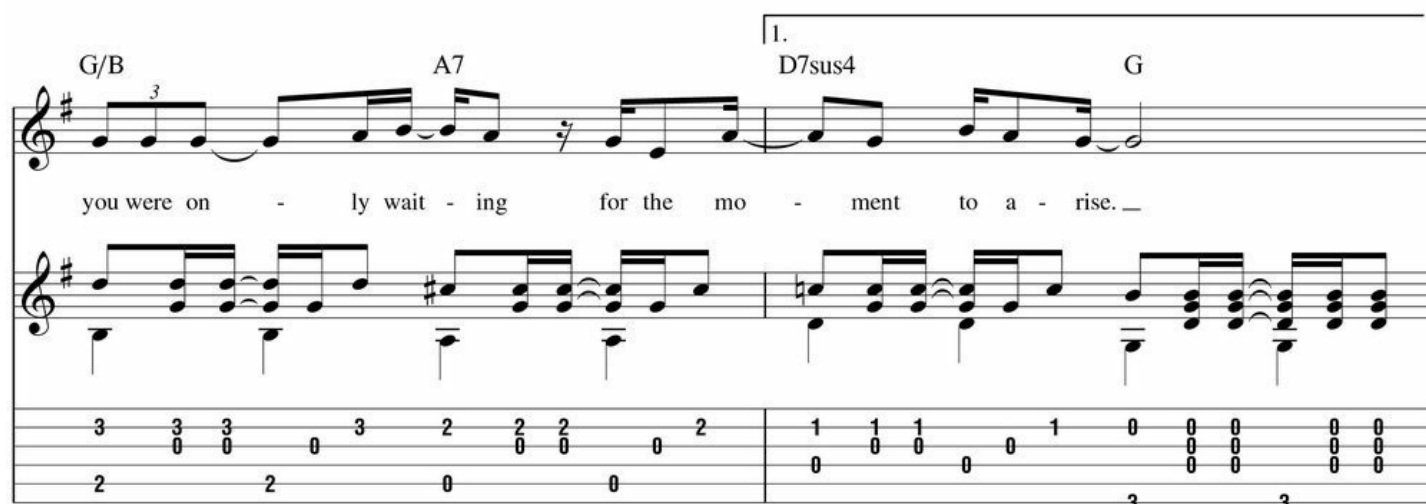


7 0 3 0 | 5 5 5 0 5 4 4 0 0 4

5 4 | 3 3 3 3

G/B A7 1. D7sus4 G

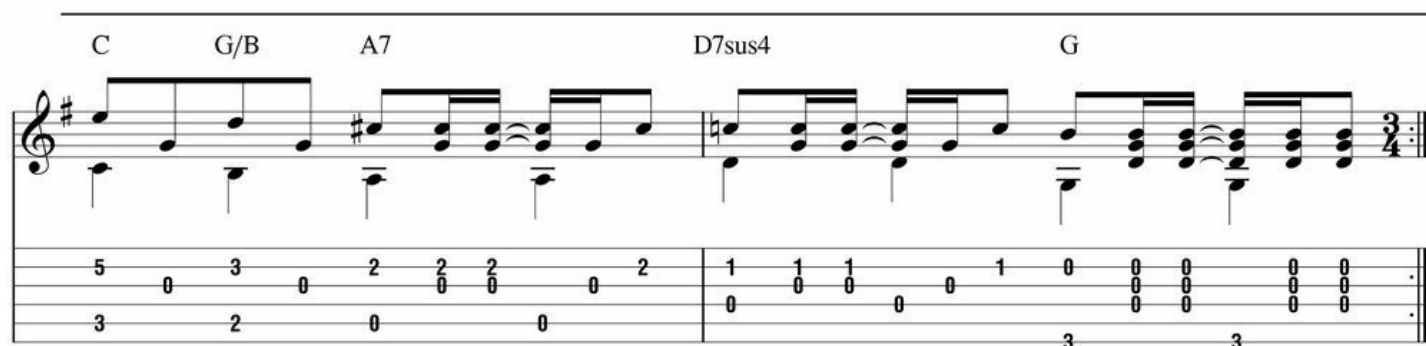
you were on - ly wait - ing for the mo - ment to a - rise. _



3 3 3 0 3 2 2 2 0 2 | 1 1 1 0 1 0 0 0 0 0 0

2 2 0 0 | 0 0 0 0 0 0 0 0

C G/B A7 D7sus4 G



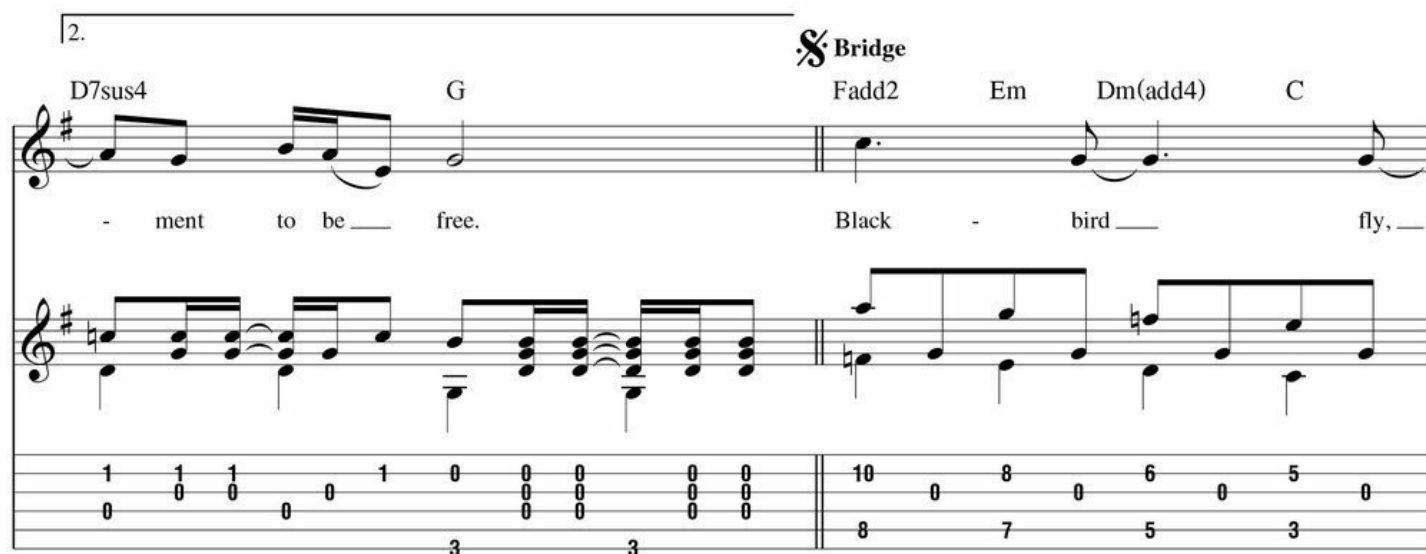
5 0 3 0 2 2 2 0 2 | 1 1 1 0 0 1 0 0 0 0 0

3 2 0 0 | 0 0 0 0 0 0 0 0

2. Bridge

D7sus4 G Fadd2 Em Dm(add4) C

- ment to be free. Black - bird fly, _



1 1 1 0 1 0 0 0 0 0 0 | 10 0 8 0 6 0 5 0

0 0 0 0 0 0 0 0 | 8 7 5 3

Bb6 C Fadd2 Em Dm(add4) C

black - bird fly

Bb6 A7 D7sus4 *To Coda 1*

in - to the light of the dark black

G Am7 G/B G

night.

C C#dim D D#dim Em Eb

D C#dim C Cm

7 0 3 0 | 5 5 5 0 5 4 4 4 0 4 | 5 4 3 3 3 3

G/B A7 D7sus4 G *D.S. al Coda 1*

3 3 3 0 3 2 2 2 0 2 | 1 1 1 0 1 0 0 0 0 0 | 2 2 0 0 | 0 0 0 0 0 0 0 0 3 3

⊕ Coda 1

G Am7 G/B G

— night.

0 0 1 0 3 (3) | 12 12 12 0 12 12 12 12 12 12 | 3 0 2 (2) | 10 10 10 10

12 12 12 12 12 12 12 12 12 12 | 12 12 12 12 12 12 12 12 | 10 10 10 10 | 10 10 10 10

Am7 G/B C G/B A7 D7sus4

you were on - ly wait - ing for this mo - ment to a - rise. —

Coda 2

G/B A7 D7sus4 G

you were on - ly wait - ing for this mo - ment to a - rise. —

C G/B A7 D7sus4 G

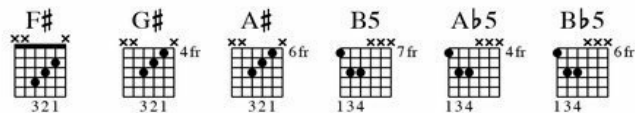
You were on - ly — wait - ing for this mo - ment to a - rise. —

C G/B A7 D7sus4 *rit.* G

You were on - ly wait - ing — for this mo - ment to a - rise. —

Bohemian Rhapsody

Words and Music by Freddie Mercury



Intro

Moderately Slow Rock ♩ = 72

band tacet

N.C.(Gm7)

(C7)

(F7)

(Bb)



Gm

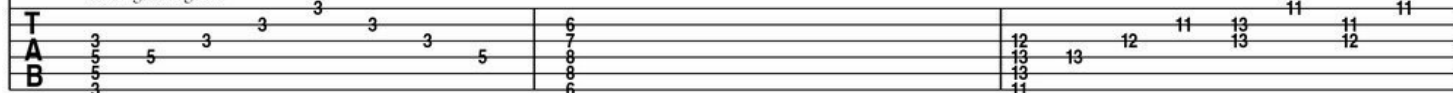
Bb

Eb



*Gtr. 1

mf
let ring throughout



*Piano arr. for gtr.

Cm7

F

B

Bb

A

Bb



B

Bb

A

Bb

Eb

Bb/D

C#°

F7/C



*T = Thumb on ⑥

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F7/Eb bass enters Bb Verse Bb

me, to me. 1. Ma-ma, just

Rhy. Fig. 1

Gm Cm Cm7 F

killed a man, put a gun a - gainst his head, pulled my trig-ger, now he's dead.

Sva *loco*

Bb Gm Cm G+5/B Eb/Bb

Ma - ma, life had just be-gun, but now I've gone and thrown it all

drums enter A° Abmaj7 Eb/G Eb Bb/D Cm Fm C/E Ab/Eb D°

a - way. Ma-ma, oo, did-n't mean to make you cry. If

Sva *loco* End Rhy. Fig. 1

Bb Bb6 Bb7 Eb Bb/D Cm Abm

I'm not back a - gain _ this time to - mor - row, car-ry on, car-ry on, as if noth-ing real - ly mat-

Eb Ab/Eb Eb C° Bb7sus4b9 Bb

ters.

mp

T T T T

Verse

Gtr. 1: w/ Rhy. Fig. 1, simile

Bb Gm Cm Cm7 F

2. Too late, _ my time has come, _ sent shiv-ers down my spine, _ bod-y's ach-in' all _ the time. _

Bb Gm Cm G+5/B Eb/Bb

Good-bye _ ev-'ry-bod-y, I've got to go, got-ta leave you all be-hind _ and face _

A° Abmaj7 Eb/G Eb Bb/D Cm

the truth. _ Ma - ma, _ oo, _ (An - y way the wind blows.)

*Gtr. 2 (dist.)

f

f

*Two gtrs. arr. for one.

Interlude

Gtrs. 2 & 3 tacet

D/A A A° A D/A A A° A D/A A D/A A A° A D/A A

A

I see a lit-tle sil-hou-et-to of a man, Scar-a-mouch, Scar-a-mouch, will you do the fan - dan-go?

Gtr. 3

Gtr. 1

sim.

Gtr. 1 *mf*

Gtr. 2 *divisi*

C#/G# G# C#/G# G# C/G E7 A

Thun-der-bolt and light - ning, ver - y, ver - y fright - 'ning me. Gal - i - le - o. Gal - i - le - o. Gal - i - le - o. Gal - i -

T T T T T T T T T

f

N.C. B Bb A Bb B Bb A Bb

Gal - i - le - o fig - a - ro, Mag - nif - i - co, oh, oh, oh, oh. I'm just a poor boy, no - bod - y loves me.

mf

*Each of these notes is sung by a separate voice, and each sustains into the next meas.

Ab/Eb Eb Eb° Eb Ab/Eb Eb Eb° Eb Ab Eb/G F7 Bb Ab/Eb Eb C° Bb7sus4b9

He's just a poor boy from a poor fam-i-ly. Spare him his life from this mon-stros-i-ty.

f *mf*

B Bb A Bb B Bb Bb° Bb5 Eb Bb5 Eb Bb Bbsus4 Bb Bbsus4 Bb

Eas-y come, eas-y go, will you let me go? Bis-mil-lah! No, we will not let you go. Let him go!_

T

Bb Eb Bb Bbsus4 Bb Bbsus4 Bb Bb Eb Bb

Bis-mil-lah! We will not let you go. Let him go! Bis-mil-lah! We

T

Bbsus4 Bb Bbsus4 Bb Bbsus4 Bb Bbsus4 Bb Bbsus4 Bb Bbsus4 Bb

will not let you go. Let me go! Will not let you go. Let me go! Will not let you go!_

Nev-er, nev-er, nev-er, nev-er let me go, oh, oh, oh, oh._

T

*Separate voices; sustain all notes.

B5 A5 D Db Gb Bb5 Eb5 Eb Ab Eb N.C. Bb

No, no, no, no, no, no, no! Oh, ma-ma mi-a, ma-ma mi-a. Ma-ma mi-a, let me go! Be -

Faster ♩ = 138

Gtr. 1 tacet

El - ze - bub has a dev - il put a - side for me, for

el - ze - bub has a dev - il put a - side for me, for

me, for me!

me, for me!

Gtr. 2 Gtrs. 2 & 3

Gtr. 3 *divisi*

cresc.

cresc.

Breakdown

N.C.(Eb)

Gtrs. 2 & 3

f P.M.

f P.M.

(F) Bridge Bb5 Eb5

So _ you think _ you _ can stone me _ and spit in my

Bb5 N.C. Bb5

eye? _ So _ you think you _ can

N.C.(Eb5) Ab Gm F5

love me _ and leave me _ to die? _ Oh, _

Bb N.C.(F5) Bb

ba - by, _ can't _ do this to _ me, ba - by. _

N.C.(F5) Bb5 N.C.(F5) Bb5 N.C.(Eb)

Just got - ta get out, — just got - ta get right out - ta here. —

(F)

Gtr. 1 F^\sharp G^\sharp A^\sharp B5 Gtrs. 2 & 3 $\text{A}^\flat 5$

Gtr. 1 tacet

(cont. in slash)

*Gtr. 5

*Gtr. 4 *divisi*

*Gtrs. 4 & 5 w/ dist.

Bb5

Gtrs. 4 & 5 tacet

Gtr. 1 *rit.*

(cont. in notation)

*Doubled by lower octave on recording.

Outro
Slower ♩ = 72

Gtrs. 5, 6 & 7: w/ Fill 1

Chords: Eb Bb/D Cm G/B Cm G/B Cm Bb Eb D Gm Absus2 Eb

Vocals: Ooh, ooh, ooh, ooh, _ yeah. Ooh, _ yeah.

Gtr. 3
Gtr. 4 *divisi*
w/ bar
dim.

Gtr. 2

Gtr. 1 *mf*

Fill 1

Gtr. 5
Gtr. 6 (dist.)
divisi

mf

1/2 1/2 full

TAB

Gtr. 7 (dist.)

mf

TAB

Born to Be Wild

Words and Music by Mars Bonfire

Intro

Moderate Rock ♩ = 148

E

mf
w/ dist.

Play 4 times

TAB

Verse

E5

1., 3. Get your mo - tor run - nin',
2. See additional lyrics

P.M. -----

head out on the high - way. Look - in' for ad - ven - ture

P.M. -----

and what - ev - er comes our way.

P.M. -----

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Pre-Chorus

G A E

Yeah, dar - lin' go make it hap - pen,

let ring ----- let ring -----

2nd time, substitute Fill 1

G A E G A

take the world in a love em - brace. _ Fire all of your guns _

let ring ----- let ring ----- let ring ----- let ring -----

2nd time, substitute Fill 2
3rd time, substitute Fill 3

E G A E5

_ at once _ and ex - plode in - to space. _

let ring ----- let ring -----

Fill 1

Fill 2

Fill 3

$\overline{2., 3.}$

The image shows a musical score for the song "The Christmas Song". It features a vocal melody and a piano accompaniment. The vocal line is written in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "Like a true na - ture's child we were". The piano accompaniment is written in two staves: the right hand plays chords in treble clef, and the left hand plays a bass line in bass clef. The score is divided into measures by vertical bar lines. There are some musical notations like "E" above a note and "x" above another note. The overall style is a simple, clear musical notation suitable for a children's song.

born, born to be wild. ____ We can climb so high, ____

The musical score for 'I never wanna die.' is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics 'I nev - er wan - na die.' are written below the notes. A fermata is placed over the final note 'die.' with the label 'E5' above it. The second system shows the piano accompaniment in treble clef, featuring a complex rhythmic pattern with many beamed sixteenth notes. The third system shows the piano accompaniment in bass clef, also with a complex rhythmic pattern. The score is for a song in the key of F# major and 4/4 time.

Chorus

E5 D5 E5 D5
 Born to be wild.

E5
 D5
 E5
 D5
 To Coda

Born to be wild.

7
7
5

Organ Solo
E5

Allegretto

Play 3 times

E7#9 Play 4 times


8 8 8 X X X X 8 8 X X X X X X

7 7 7 X X X X 7 7 X X X X X X

6 6 6 X X X X 6 6 X X X X X X

7 7 7 X X X X 7 7 X X X X X X

Musical score for "The Rose Tree". The score is written for a single melodic line on a treble clef staff with a key signature of three sharps (F#, C#, G#). The tempo is marked *mp* (mezzo-piano). The melody begins with a whole note E4, followed by a series of eighth and quarter notes. The piece concludes with a fermata on a whole note E4, marked *N.C.* (No Chord). The instruction *D.S. al Coda* appears at the end of the staff. Below the staff, a guitar fretboard diagram shows the corresponding fret numbers for each note: 12, 12, 10, 10, 9, 10, 10, 12, 10, 12, 10, 9, 10, 10, 12.

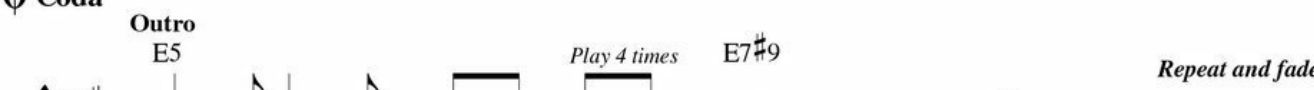
 Coda

Outro
 E5

Play 4 times

E7#9

Repeat and fade



The musical notation for the Coda section is as follows:

Measure	Notes
1	F#4, C#5, G#5
2	F#4, C#5, G#5
3	F#4, C#5, G#5
4	F#4, C#5, G#5
5	F#4, C#5, G#5
6	F#4, C#5, G#5
7	F#4, C#5, G#5
8	F#4, C#5, G#5
9	F#4, C#5, G#5
10	F#4, C#5, G#5
11	F#4, C#5, G#5
12	F#4, C#5, G#5
13	F#4, C#5, G#5
14	F#4, C#5, G#5
15	F#4, C#5, G#5
16	F#4, C#5, G#5
17	F#4, C#5, G#5
18	F#4, C#5, G#5
19	F#4, C#5, G#5
20	F#4, C#5, G#5
21	F#4, C#5, G#5
22	F#4, C#5, G#5
23	F#4, C#5, G#5
24	F#4, C#5, G#5
25	F#4, C#5, G#5
26	F#4, C#5, G#5
27	F#4, C#5, G#5
28	F#4, C#5, G#5
29	F#4, C#5, G#5
30	F#4, C#5, G#5
31	F#4, C#5, G#5
32	F#4, C#5, G#5
33	F#4, C#5, G#5
34	F#4, C#5, G#5
35	F#4, C#5, G#5
36	F#4, C#5, G#5
37	F#4, C#5, G#5
38	F#4, C#5, G#5
39	F#4, C#5, G#5
40	F#4, C#5, G#5
41	F#4, C#5, G#5
42	F#4, C#5, G#5
43	F#4, C#5, G#5
44	F#4, C#5, G#5
45	F#4, C#5, G#5
46	F#4, C#5, G#5
47	F#4, C#5, G#5
48	F#4, C#5, G#5
49	F#4, C#5, G#5
50	F#4, C#5, G#5
51	F#4, C#5, G#5
52	F#4, C#5, G#5
53	F#4, C#5, G#5
54	F#4, C#5, G#5
55	F#4, C#5, G#5
56	F#4, C#5, G#5
57	F#4, C#5, G#5
58	F#4, C#5, G#5
59	F#4, C#5, G#5
60	F#4, C#5, G#5
61	F#4, C#5, G#5
62	F#4, C#5, G#5
63	F#4, C#5, G#5
64	F#4, C#5, G#5
65	F#4, C#5, G#5
66	F#4, C#5, G#5
67	F#4, C#5, G#5
68	F#4, C#5, G#5
69	F#4, C#5, G#5
70	F#4, C#5, G#5
71	F#4, C#5, G#5
72	F#4, C#5, G#5
73	F#4, C#5, G#5
74	F#4, C#5, G#5
75	F#4, C#5, G#5
76	F#4, C#5, G#5
77	F#4, C#5, G#5
78	F#4, C#5, G#5
79	F#4, C#5, G#5
80	F#4, C#5, G#5
81	F#4, C#5, G#5
82	F#4, C#5, G#5
83	F#4, C#5, G#5
84	F#4, C#5, G#5
85	F#4, C#5, G#5
86	F#4, C#5, G#5
87	F#4, C#5, G#5
88	F#4, C#5, G#5
89	F#4, C#5, G#5
90	F#4, C#5, G#5
91	F#4, C#5, G#5
92	F#4, C#5, G#5
93	F#4, C#5, G#5
94	F#4, C#5, G#5
95	F#4, C#5, G#5
96	F#4, C#5, G#5
97	F#4, C#5, G#5
98	F#4, C#5, G#5
99	F#4, C#5, G#5
100	F#4, C#5, G#5

Additional Lyrics

2. I like smoke and lightning,
Heavy metal thunder,
Racin' with the wind,
And the feelin' that I'm under.

Cause We've Ended as Lovers

Words and Music by Stevie Wonder

A Free time
C5

Abmaj7 Fm7 Ab/G Am7#5 C/Bb

* *pp* < *mp* grad. release
w/ dist. & slight delay

grad. release

grad. release

grad. release

grad. release

TAB

13 (13) 13 (13) 13 (13) 13 (13)

* Vol. swell

B Slowly ♩ = 55
Cm7

Abmaj7 Fm7 Csus4 C

mf grad. release

grad. release

grad. release

1 1/2

13 (13) 13 (13) 13 (13) 5

C

Cm7 Abmaj7

rake ---

10 8 8 7 (7) 10 10 3/6 6 4 4 4 5/7 5 5 3

Fm7 Csus4 C

3 1 1 0 1/2 (0) 3 5 6 5/6 3/5 3/8

** Push down on string behind nut.

Cm7 Abmaj7

† 1 1/2 1/2 10 8 8 (8) 7 (7) 10 10 3/6 6 4 4 4 5 (5) 5

† Played w/ ring finger.

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Fm7 Csus4 C **D** D/C

* Behind nut

Fm7 Bb7 F°/C C D/C

grad. release

Fm7 Bb7 Csus4 C **E** Cm7

grad. release

3/8

Abmaj7 Fm7

** 1/2

Csus4 C Cm7 Abmaj7

rake --

15

10 8 8

7 (7) 10 (10)

3/6

p

Fm7 Csus4 C

mf

† 1/2

† As before

F

D/C Fm7 Bb7 F°/C C

grad. release

1 (7) 7 7 5 7 5 (5) 6 5 3 5 (5) 5/7 (7) (7) 12/17 17

19 (19) 19 19 17 19 19 18 17 15 17 (17) (17) (17)

* Hammer onto note while manipulating vol. knob.

G

Cm7 Abmaj7

f

5 3 3 5 4 5 6 5 5 4 6 1 1/2 (6)

Fm7 Gmaj9

10 8 (8) 7 8 7 8/13 1 3 3/5 3 5 3 (4) 3/15 0 1 2 3

Cm7 Abmaj7 Fm7

semi-P.H. grad. bend

6 8 8 8 8 (8) 8 6 8 (8) 8 (8) 6 8 8 3/5 3 3 (5) 4 (6) 6 (8)

Gmaj9 Cm7

15ma 1 loco P.H. grad. bend

(6) (7) 8 6 2/4 3 5/7 5 3 2/4 5/10 8 11 8 10 8 11 8 11 12/17 16 18

A^bmaj7 **Fm7**

Gmaj9 **Cm7** **A^bmaj7**

Fm7 **Gmaj9**

Cm7

A^bmaj7

* Both strings caught and bent w/ ring finger.

Fm7 **Gmaj9**

Cm7 **A^bmaj7**

grad. bend grad. release

6/8 8 11 8 11 (11) 8 11 8 11 8 11 8 11 8 (8) 8 6 8 6 8 0

Fm7

12 13 12 11 12 11 10 11 10 9 10 9 8 9 8 7 8 7 6 7 6 5 6 5 4 5 4 3 4 3 2 3 2 1 2 1 0 1 0 5 3 2 1

Gmaj9 **Cm7** **H**

grad. bend

3 10 8 8 1 1/2 7 1/2 10 10 (10) 3 6

A^bmaj7 **Fm7**

grad. release

6 6 5 4 4 5 (5) (5) 3 2 1 0 1/2 0 3 5 6

* Behind nut

Csus4 **C** **D/C** **Fm7** **B^b7** **I**

grad. release

1/2 6 (6) 5 6 5 5 7 5 7 5 7 1 1/2 7 5 7 8 8 7 5 6 5 3

F^o/C C D/C

Fm7 Bb7 Csus4 C

J Cm7 A^bmaj7 Fm7

K Csus4 C Cm7 A^bmaj7

Fm7 Freely Csus4 C

Cherry Pie

Words and Music by Jani Lane

Intro

Moderate Rock ♩ = 86

A5 C5 D5

f
w/ dist.

P.M. -----|

TAB

17

Chorus

F5 G5

E5 G5

She's my cher - ry pie. —

P.M. -----|

A5 Csus2 D5 E5 G5

Cool drink of wat - er, such a sweet sur - prise. — Tastes so good make a grown man cry.

Interlude

D5

A5

N.C.(E5)

Sweet cher - ry pie. ____ Yeah!

G5 N.C.(E5)

Wow! Heh, heh.

Verse

G5

A5

E5

1. Well, swing-in' on the front porch, swing-in' on the lawn.

D5 A5 E5

Swing-in' where we want 'cause there ain't no-bod-y home. _ Swing-in' to the left and swing-in' to the right.

D5 A5 N.C.(E5)

Think a - bout base - ball, swing all night, yeah. _ _ _ _ _ Yeah,

Verse
G5 A5 E5

yeah! _ _ _ _ _ Huh! 2. Swing-in' in the liv - in' room, swing-in' in the kitch-en.

D5 A5 E5

Most folks don't 'cause they're too bus - y bitch-in'. Swing-in' in there 'cause she want-ed me to feed her so I

Pre-Chorus

D5 A5 A5 C5 D5

mixed up the bat - ter and she _ licked the beat - er. I scream, you scream, we all scream for her.

Chorus

F5 G5 E5 G5

Don't e - ven try 'cause you can't ig - nore _ her. She's my cher - ry pie. _

P.M. ----- 4

A5 Csus2 D5 E5 G5

Cool drink of wat - er, such a sweet sur - prise. _ Tastes so good, make a grown man cry.

D5 A5 D5 A5 E5 G5

Sweet cher - ry pie. _ Oh yeah! She's my cher - ry pie. _ Put a

A5 Csus2 D5 E5 G5

smile on your face ten miles wide. _ Looks so good, bring a tear to your eye.

The first system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). The guitar line is in treble clef with a key signature of one sharp. The chords are A5, Csus2, D5, E5, and G5. The lyrics are "smile on your face ten miles wide. _ Looks so good, bring a tear to your eye." The guitar line includes a 3/4 time signature and a 2/4 time signature.

D5 A5 Verse N.C.

Sweet cher - ry pie. ____ Yeah! 3. Swing-in' to the drums, swing-in' to gui - tar.

The second system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp. The guitar line is in treble clef with a key signature of one sharp. The chords are D5, A5, and Verse N.C. The lyrics are "Sweet cher - ry pie. ____ Yeah! 3. Swing-in' to the drums, swing-in' to gui - tar." The guitar line includes a 3/4 time signature and a 2/4 time signature.

D5 A5 E5

Swing-in' to the bass in the back of my car. _ Ain't got mon - ey, ain't got no gas. But we'll

The third system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp. The guitar line is in treble clef with a key signature of one sharp. The chords are D5, A5, and E5. The lyrics are "Swing-in' to the bass in the back of my car. _ Ain't got mon - ey, ain't got no gas. But we'll". The guitar line includes a 3/4 time signature and a 2/4 time signature.

Pre-Chorus A5 C5 D5

get where we're go - in' if we swing real fast. ____ I scream, you scream, we all scream for her.

The fourth system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp. The guitar line is in treble clef with a key signature of one sharp. The chords are A5, C5, and D5. The lyrics are "get where we're go - in' if we swing real fast. ____ I scream, you scream, we all scream for her." The guitar line includes a 3/4 time signature and a 2/4 time signature.

Chorus

F5 G5 E5 G5

Don't e - ven try 'cause you can't ig - nore __ her. She's my cher - ry pie. __

P.M. - - - - -

A5 Csus2 D5 E5 G5

Cool drink of wat - er, such a sweet sur - prise. __ Tastes so good, make a grown man cry.

D5 A5 D5 A5 E5 G5

Sweet cher - ry pie. __ Oh yeah! She's my cher - ry pie. __ Put a

A5 Csus2 D5 E5 G5

smile on your face ten miles wide. __ Looks so good, bring a tear to your eye.

D5 A5

Sweet cher - ry pie. Yeah. Pie.

Guitar Solo B5 A5 G5

Yeah, swing it all night

let ring semi-harm grad. bend P.H.

B5 A5 G5

long. Swing it! Hey, hey, ow!

loco 8va w/ bar Harm. 1 1/2 20 -3 1/2

N.C. (A5) D5 C5

8va

I'm a trained pro - fes - sion - al.

loco

8va

7 5 5 5 8 (8) 7 (7) 5 7 7 5 0 5

14 17 15 18 16 19 17 20 17 20 (20)

Verse

4. Swing - in' in the bath - room, swing - in' on the floor. Swing - in' so hard, _ for - got to lock the door. _

8va

loco

22 22 (22)

9 9 7 2 2 0 3 3 3 0

In walk her dad - dy stand - in' six foot four, said, "You ain't gon - na swing with my daugh - ter no more."

2 2 2 2 0 0 0 2 0 2 0 2 9 9 7 0 17

Outro-Chorus

A5 C5 D5 F5 G5

She's my cher - ry pie. — Cool drink of wat - er such a sweet sur - prise. —

The first system of the Outro-Chorus features a vocal line with the lyrics "She's my cher - ry pie. — Cool drink of wat - er such a sweet sur - prise. —". The guitar line consists of chords A5, C5, D5, F5, and G5. The bass line shows fret numbers: 2, 2, 0, 0, X, X, 5, 5, X, X, 7, 7, 3, 5, 1, 5, 3.

A5 C5 G5 D5 Dsus4 D

Tastes so good make a grown man cry. Sweet cher - ry pie. — Oh yeah!

let ring -----1

The second system of the Outro-Chorus features a vocal line with the lyrics "Tastes so good make a grown man cry. Sweet cher - ry pie. — Oh yeah!". The guitar line consists of chords A5, C5, G5, D5, Dsus4, and D. The bass line shows fret numbers: 2, 2, 0, 0, X, X, 5, 5, X, X, 5, 3, X, 5, 3, 3, 0, 0, 3, 3, 3, 2, 0.

A5 C5 D5 F5 G5

She's my cher - ry pie. — Put a smile on your face ten miles wide. —

The third system of the Outro-Chorus features a vocal line with the lyrics "She's my cher - ry pie. — Put a smile on your face ten miles wide. —". The guitar line consists of chords A5, C5, D5, F5, and G5. The bass line shows fret numbers: 2, 2, 0, 0, X, X, 5, 5, X, X, 7, 7, 3, 5, 1, 5, 3.

A5 C5 G5 D5 Dsus4 D

Looks so good, bring a tear to your eye. Sweet cher - ry pie. —

let ring ----

C5 G5 D5 Dsus4 D F5 G5

Sweet cher - ry pie. — Yeah!

let ring ----

F5 G5 N.C.

Swing it!

P.M. P.M. P.M. P.M.

Creep

Words and Music by Albert Hammond, Mike Hazlewood, Thomas Yorke, Richard Greenwood,
Philip Selway, Colin Greenwood and Edward O'Brian

Intro

Moderately slow ♩ = 80

G B

mp
w/ amp tremolo
let ring throughout

T
A
B

Bsus4 B C Csus4 C

9 8 8 9 9 9 9 8 10 10 8 10 10 9 10 9 10 10

Verse

Cm G

1. When you were here — be - fore, —

8 10 10 10 10 10 8 10 8 10 10 10 3 5 5 5 5 5

B

could-n't look you in the eye. _____ You're just like an an -

4 5 5 5 5 4 (4) 8 9 9 9 9 9 8 9 9 9 8 9

C

Cm

- gel. (Your) skin makes me cry. _____

8 10 10 10 9 10 9 10 10 10 10 10 8 10 10 10 10

G

You float like a feath - er _____ in a beau-ti - ful world. _____

8 10 10 8 10 (10) 3 4 5 5 4 5 3 3 4 3 4 4

B

C

_____ I wish I was spe - cial. _____

7 9 8 9 8 7 8 7 7 7 8 7 8 7 10 9 10 9 10 8 9

Cm

You're so fuck - ing spe - cial, but I'm a creep.

f amp tremolo off w/ dist.

Chorus

G B

I'm a weird o.

C

What the hell am I do - ing here?

To Coda

Cm

I don't be - long here.

G

10	10	10	10
X	X	X	X
8	8	8	8

mf
dist. off
w/ amp tremolo

$$C_m$$

G

Run.

3. What-ev - er makes you hap - py.

[illegible]

C Cm

- cial. I wish I was spe - cial,

8 10 10 10 10 9 10 9 10 10 10 10 10 10 8 10 10 10 10 10 10

Outro-Chorus

but I'm a _____ creep. I'm a _____ weird-

The musical score is written for guitar and voice. The guitar part is in standard tuning (E2-A2-D3-G3-B3-E4) and uses a key signature of one sharp (F#). The melody is played on the first four strings. The lyrics are: "o. What the hell am I do-ing here? _". The score is divided into two measures, B and C. Measure B contains the first two measures of the melody, and measure C contains the next two measures. The guitar part includes a variety of techniques such as power chords, single notes, and a final chord in measure C. The lyrics are written below the guitar staff, with a line indicating the vocal melody.

Key signature: G major (one sharp). Time signature: 4/4.

Chords: Cm, G.

Tempo: *rit.*

Lyrics: I don't be - long here.

Dream On

Words and Music by Steven Tyler

Intro

Moderately slow ♩ = 78

Fm Cm Dm7b5/F Dbmaj7#11 Fm Fsus4

mf
w/ clean tone
let ring throughout

TAB

Fm Cm Dm7b5/F Dbmaj7#11

Fm Fsus4 Fm Bb9

Eb E°7 Fm

Verse

Fm Cm

1. Ev - 'ry time _____ that I

Dm7b5/F Dbmaj7#11 Fm Cm Dm7b5/F Dbmaj7#11

look in the mir - ror, all these lines ____ in my face get - tin' clear - er.

Fm Cm Dm7b5/F Dbmaj7#11 Fm Cm

The past ____ is gone; ____ it went by like ____

Dm7b5/F Dbmaj7#11 Dm7b5 Csus4 C

____ dusk to dawn. ____ Is - n't that the way? ____ Ev -

Dm7b5 Dbmaj7#11 C Fm/C

- 'ry - bod - y's got ____ their dues ____ in life ____ to pay. ____

Pre-Chorus

C^o7 C7 F5 Eb5

Well, _____ I know no - bod - y knows

w/ dist.

6 5 6 5 6 5 6 5 | 10 10 10 8 8 8

Db5 Eb5 F5 Eb5

where it comes _____ and where it goes. _____ I know it's ev - 'ry - bod - y's sin;

6 6 6 8 8 8 | 10 10 10 8 8 8

Db5 Eb5 Fm Cm Dm7b5/F Dbmaj7#11

you've got to lose _____ to know _____ how to win. _____

dist. off

6 6 6/ 8 8 8 | 4 4 3 3 4 4 3 3

Fm Fsus4 Fm Verse Fm Cm

2. Half _____ my life's _____ in

4 4 6 6 8 8 8 | 4 4 3 3

Fm Cm Dm7b5/F Dbmaj7#11 Fm Cm

You know _ it's true. All these things _

Db5 Eb5 F5 Eb

sing for the laugh-ter 'n' sing_ for the tears.____ Sing_ with me if it's just for to - day, _

6 6 6 8 8 8 10 8 8 8 8 10 10 10 10

4 4 4 6 6 6 10 8 8 8 8 10 10 10 10

musical score for "The Good Lord Will Take You Away". The score is written for a vocal line and a guitar line. The vocal line is in F minor (Fm) and D-flat major (Db), with a second time through the key of C major (C). The guitar line includes a solo section with a wavy line indicating a bend. The fretboard diagram shows the fret positions for the guitar line.

Fsus2

Fm(maj7)

Fm7add9

Bbadd9

Eb13

E°7

D.S. al Coda

♩ Coda

Chorus

Bb5

C5

Db5

Eb5

F5

Bb5

C5

Db5

Eb5

F5

Db5 Eb5 F5 Eb5

may - be to - mor - row the good Lord will take you a - way. Sing with me, sing for the years, _

Db5 Eb5 F5 Eb

sing for the laugh - ter 'n' sing _ for the tears. ____ Sing _ with me if it's just for to - day, _

Fm Db C

may - be to - mor - row the good Lord will take you a - way. ____

Outro
N.C.(C(b9))

Begin fade

Fade out

(Keyboard)

Drive

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

Intro

Moderately slow ♩ = 90

Em Em9 Cmaj7 A7sus2 *Play 4 times*

mf
let ring throughout

TAB

Verse

Em Em9 Cmaj7 A7sus2

1. Some - times I feel the fear of un -
2. See additional lyrics

TAB

Em Em9 Cmaj7 A7sus2

cer - tain - ty sting - ing clear.

TAB

Em Em9 Cmaj7 A7sus2

And I, I can't help but ask my - self how much I'll

TAB

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Em Em9 Cmaj7 A7sus2

let the fear _ take the wheel _ and _ steer.

Pre-Chorus
Cmaj7 A7 A7sus2 A7 A7sus2

It's driv - en me be - fore, _____ and it seems _ to have _ a vague, _
See additional lyrics

Cmaj7 A7 A7sus2 A7 A7sus2

_____ haunt - ing _____ mass ap - peal. _____

Cmaj7 A7 A7sus2 A7 A7sus2

_____ But late - ly I'm _____ be - gin - ning to find _ that I _____

Cmaj7 A7

should be the one be - hind the wheel.

Chorus Em Em9 Cmaj7 A7sus2 Em Em9

What - ev - er to - mor - row brings, I'll be there with o - pen arms -

Cmaj7 A7sus2 Em Em9

and o - pen eyes, yeah. What - ev - er to - mor -

Cmaj7 A7sus2 Em Em9 To Coda

- row brings, I'll be there, I'll be

1. Cmaj7 A7sus2 Cmaj7 A7sus2

there. there.

w/ slight dist. & Leslie effect

Interlude

Em Em9 Cmaj7 A7sus2 Em Em9

Cmaj7 A7sus2 Em Em9 Cmaj7 A7sus2

Em Em9 Cmaj7 A7sus2 **Pre-Chorus** Cmaj7 A7

Would you choose

dist. & Leslie effect off

A7sus2 A7 A7sus2 Cmaj7 A7

a, wa - ter o - ver wine? Hold

N.C. *D.S. al Coda*

the wheel and drive.

*P.S.

*Rub edge of pick down the strings, producing a scratchy sound.

Coda Cmaj7 A7sus2 **Outro** Em Em9

there. Do, do, do,

Cmaj7 A7sus2 Em Em9

do, do, do, do, do, do, No, no,

no. Do, do, do, do, do. Do, do, do, do, do.

Cmaj7 A7sus2 Em Em9
 do, do, do, do, do, do, No, no,

no, no, no.

Additional Lyrics

2. So if I decide to waiver the
Chance to be one of the hive,
Will I choose water over wine
And hold my own and drive?
Oh, oh, oh.

Pre-Chorus It's driven me before,
And it seems to be the way,
That ev'ryone else gets around.
But lately I'm beginning to find
That when I drive myself my light is found.

Dust in the Wind

Words and Music by Kerry Livgren

Intro

Moderately ♩ = 94

C Cmaj7 Cadd9 C

mf
m p i p m p i *sim.*
p
*w/ fingers
let ring throughout

T	1	0	1	0	0	0	0	0	3	0	3	0	1	0	1	0
A	3	2	0	2	0	2	0	2	3	2	0	2	0	2	0	2
B	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2

*p=thumb, i=index, m=middle

Asus2 Asus4 Am Asus2

0	2	2	0	2	2	3	2	2	3	2	1	2	1	2	0	2
0	2	0	2	0	2	0	2	0	2	2	0	2	0	2	0	2
0	2	0	2	0	2	0	2	0	2	2	0	2	0	2	0	2

Cadd9 C Cmaj7 Cadd9

3	2	0	3	2	0	1	2	0	1	2	0	0	0	0	3	2
3	2	0	3	2	0	3	2	0	3	2	0	3	2	0	3	2
3	2	0	3	2	0	3	2	0	3	2	0	3	2	0	3	2

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Am Asus2 Asus4 Am G/B

1. I

1 2 1 2 0 2 0 2 3 2 3 2 1 2 1 3

0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

Verse C G/B Am

close my eyes, _____

2., 3. See additional lyrics

1 0 1 0 3 0 0 3 0 0 0 2 2 1 2 2 1 2 2 1 0

3 2 3 2 2 0 2 0 0 2 0 0 2 0 2 0 2 0 2 0

G Dm7 Am G/B

on - ly for a mo - ment, and the mo - ment's gone. _

0 0 0 1 2 1 1 0 2 2 1 2 2 1 2 2 1 3

3 3 0 0 0 0 2 0 0 2 0 0 2 0 2 0 2 0 2

C G/B Am

All my dreams _____

1 0 1 0 3 0 0 3 0 0 0 2 2 1 2 2 1 2 2 1 0

3 2 3 2 2 0 2 0 2 0 0 2 0 2 0 2 0 2 0 2

G Dm7 Am

pass be - fore — my eyes, — a cu - ri - os - i - ty. —

Chorus D/F# G Am Am/G To Coda

Dust in the wind.

D/F# G Am G/B

All {they we} are — is dust in the wind.

2. Am(add9) G/A

wind.

F(#11)/A F6(#11)/A

Oh, ho, ho.

Interlude
Am(add9) G/A

F(#11)/A F6(#11)/A *2nd time, D.C. al Coda*

Coda
D/F# G Am Am/G

All we are ___ is dust in ___ the wind. ___
(All we are ___ is dust in ___ the

D/F# G Am Am/G

wind. Dust in the wind. Ev - 'ry - thing is dust in the

D/F# G

Ev - 'ry - thing is dust in the wind. (wind.)

Outro Am Asus2

Asus4(b13) Am Asus2 Asus4(b13) *Repeat and fade*

The wind.

Additional Lyrics

2. Same old song.
Just a drop of water in an endless sea.
All we do
Crumbles to the ground though we refuse to see.
3. Now don't hang on,
Nothing lasts forever but the earth and sky.
It slips away
And all your money won't another minute buy.

Theme from ROCKY III
Words and Music by Frank Sullivan and Jim Peterik

Rift A

G5 Ab5

r. 2

* Chord symbols reflect overall tonality.

Ab5

Ab 5

C

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Verse

Gtr. 2 tacet

Gtr. 1: w/ Riff A, 2 times

Cm Ab/C Bb/C Cm

1. Ris - in' up, back on the street, did my time, took my chances.

Went the distance, now I'm back on my feet, just a man and his will to survive.

Verse

Gtr. 1: w/ Riff A, 2 times, 1st time

Gtr. 1 tacet, 2nd time

Cm Ab Bb Cm

2. So many times it happens too fast, you change your passion for glory.
4. Ris - in' up, straight to the top, had guts, got the glory.

Gtr. 1: w/ Riff A, 2nd time

Ab Bb Cm Bb Cm7

Don't lose your grip on the dreams of the past, you must fight just to keep them alive. } It's the
Went the distance, now I'm not gonna stop, just a man and his will to survive. }

Chorus

Fm Bbsus4 Bb Fm

eye of the tiger, it's the thrill of the fight, rising up to the challenge of our

Gtr. 2 Rhy. Fig. 2

C5 Bb5 Fm Bbsus4 Bb

ri - val. And the last known survivor stalks his prey in the night, and he's

To Coda \oplus

Gtr. 1: w/ Riff A, 1st 2 meas.
N.C.(C5)

Fm C/E Fm Gm Fm Gm Ab

watch - in' us all in the eye of the ti - ger.

End Rhy. Fig. 2

3 2 3 5 3 5 6

Verse

Gtr. 1: w/ Riff A, 2 times
Cm

Ab/C Bb/C Cm

3. Face to face out in the heat, _ hang-in' tough, _ stay-in' hun - gry.

Gtr. 2

Gtr. 3 (dist.)
divisi *mf*

8 8 8 8 8

8 6 8 6 8/5

* Gtr. 3 to right of slashes

Ab Bb Cm Bb Cm7

They stack the odds, _ still we take to _ the street for the kill _ with the skill to sur-vive. _ It's _ the

8 8 8 8 8

8 6 8 6 8/5

Chorus

Gtr. 2: w/ Rhy. Fig. 2
Gtrs. 1 & 3 tacet

Fm Bb sus4 Bb Fm

eye of the ti - ger, it's the thrill of the fight, ris - ing up to the chal-lenge of our

C5 Bb5 Fm Bbsus4 Bb

ri - val. And the last known sur - vi - vor stalks his prey in the night, and he's

Fm C/E Fm Gm Fm Gm Ab

Gtr. 1: w/ Riff A
N.C.(C5)

D.S. al Coda

watch-in' us all in the eye of the ti - ger.

⊕ Coda

Ab

Gtr. 1: w/ Riff A, 1st 2 meas.
N.C.(C5)

eye of the ti - ger.

Gtr. 2

eye of the ti - ger.

6

5 5 5 5 5 5 5 5
6 6 6 6 6 6 6 6
4 4 4 4 4 4 4 4

Outro

Gtr. 1: w/ Riff A, till fade
Gtr. 2: w/ Rhy. Fig. 1, 2 times

C5 Bb5 C5 Bb5 C5 G5 Ab5 C5 Bb5 C5

The eye of the ti - ger.

Bb5 C5 G5 Ab5 C5 Cm7 Bb/C Cm7 Bb/C Cm7

Gtr. 2: w/ Rhy. Fig. 1A, till fade

The eye of the ti - ger.

C5 G5 Ab5 C5 Cm7 Bb/C Cm7 Bb/C Cm7 C5 G5 Ab5

Begin Fade

The eye of the ti - ger.

C5 Cm7 Bb/C Cm7

Fade Out

The eye of the ti - ger.

Fear of the Dark

Words and Music by Steven Harris

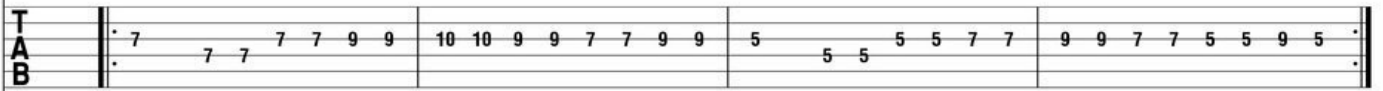
Intro

Moderately fast ♩ = 158

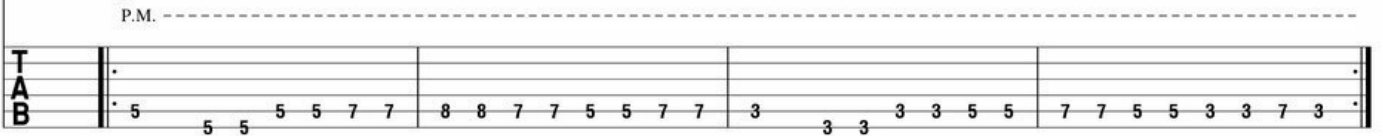
*D5

C5

Gr. 1 (dist.)



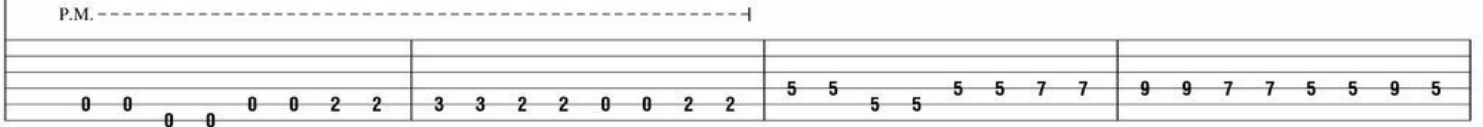
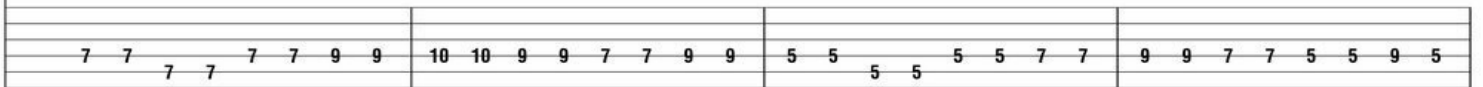
Gr. 2 (dist.)



*Chord symbols reflect implied harmony.

A5

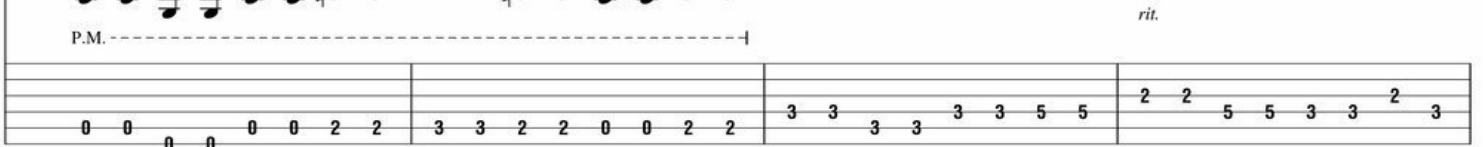
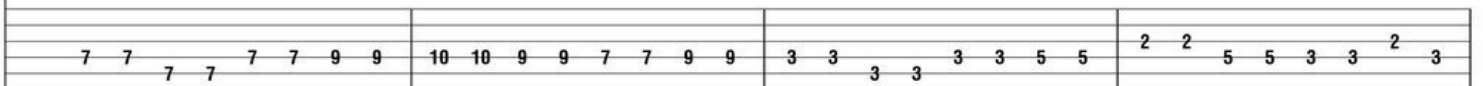
G5



A5

F5

G5



A tempo

D5
Riff A1

Bb5

Gtrs. 1 & 2 tacet
C5

Bb5

C5

Gtr. 4 (clean)

mf

Riff A

Gtr. 3 (clean)

mf
w/ chorus
let ring throughout

Gtr. 1

Gtr. 2

D5

Bb5

C5

End Riff A1

Gtr. 4

Gtr. 3

End Riff A

Gtr. 3: w/ Riff A

Gtr. 4

D5 Bb5 C5 Bb5 C5

D5 Bb5 C5

Verse

Gtr. 3: w/ Riff A (1st 4 meas., 2 times)

Gtr. 4 tacet

D5 Bb5 C5 Bb5 C5

I. I am a man who walks a - lone. And when I'm walk - ing a dark

D5 Bb5 C5 Bb5 C5

road at night or stroll - ing through the park...

D5 Bb5 C5 F5 G5

When the light be - gins to change, I some - times feel a lit - tle

Gtr. 3

D5 Bb5 C5

strange, a lit - tle anx - ious when it's dark. Fear of the dark,

Chorus

Bb5 C5 D5 C5

— fear of the dark. — I have a con-

Riff B End Riff B

1 3 1 3 1 3 1 3 3 5 3 5 3 5 3 5 5 7 5 7 5 7 5 7 3 5 3 5 3 5 3 5

Bb5 F5 G5 D5

- stant fear that some - thing's al - ways near. Fear of the dark, -

1 3 1 3 1 3 1 3 3 5 3 5 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

Gtr. 3: w/ Riff B Bb5 C5 D5 C5

— fear of the dark. — I have a

Bb5 F5 G5 D5

pho - bi - a — that some - one's al - ways there. —

Gtr. 3

1 3 1 3 1 3 1 3 3 5 3 5 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5

Gtrs. 1 & 2

5

Interlude
Faster ♩ = 199

Gtr. 3 tacet

D5

*D5/Bb

D5/C

Riff C

Gtrs. 1 & 2

*Bass plays notes to right of slashes.

Verse

D5

Bb5

C5

Rhy. Fig. 1

End Rhy. Fig. 1

D5

B \flat 5 C5

- times when you're scared _ to take a look _ at the cor - ner of _ the room, _

D5 B \flat 5

_ you sense that some - thing's watch - ing you. Fear of the dark, _

(3 3 1)

5 5 7 7 3 3 1

Chorus

B \flat 5 C5 D5 C5 B \flat 5

_ fear of the dark. _ I have a con -

Rhy. Fig. 2 End Rhy. Fig. 2

(3 3 1)

5 5 7 7 5 5 3 3 1

F5 G5 D5 B \flat 5

- stant fear that some - thing's al - ways near. Fear of the dark, _

(3 3 1)

5 5 8 7 7 7 5 3 3 1

C5 D5 C5 B \flat 5

_ fear of the dark. _ Have a pho -

F5 G5 D5

bi - a ___ that some - one's al - ways there. ___ 3. Have -

Gtrs. 1 & 2

(3 3 1) 6 5 3 8 7 5 7 7 5 7 7 5

Verse

D5 Bb5 C5 D5 C5 D5

2nd time, Gtrs. 1 & 2: w/ Rhy. Fill 1

— you ev - er been a - lone _ at night, _ thought you heard foot - steps be - hind, _
 — ing hor - ror films _ the night be - fore, _ de - bat - ing witch - es and _ folk - lore. _

(7 7 5) 7 5 7 5 7 5 7 5 7 5

Bb5 C5 D5

— and turn a - round _ and no one's there? _
 — The un - known trem - bles on _ your mind. _

(7 7 5) 7 5 7 5 7 5 7 5

Rhy. Fill 1

Gtrs. 1 & 2

(7 7 5) 7 5 7 5 7 5 7 5

Bb5 C5 F5 G5 D5

And as you quick - en up your pace, — you'll find it hard to look — a - gain, —
 May - be your mind — is play-ing tricks, — you sense and sud - den - ly — eyes fix —

Bb5 C5 Bb5

— be - cause you're sure there's some - one there. } Fear of the dark, —
 — on danc - ing shad - ows from — be - hind. — }

Chorus
Half-time feel

Bb5 C5 D5 C5

— fear of the dark. — I have a con -

Bb5 F5 G5 D5

- stant fear that some - thing's al - ways near. Fear of the dark, —

Bb5 C5 D5 C5

— fear of the dark. — Have a pho-

3 3 3 3 3 3 5 5 5 5 5 5 7 7 7 7 7 7 5 5 5 5 5 5

To Coda

End half-time feel

Bb5 F5 G5 D5

- bi - a — that some - one's al - ways there.

3 3 3 3 3 3 5 5 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5

Interlude

1st time, Gtrs. 1 & 2: w/ Riff C

2nd time, Gtrs. 1 & 2: w/ Riff C (1st 7 meas.)

D5 D5/Bb D5/C

1.

D5

2.

Guitar Solo Half-time feel

Gtrs. 1 & 2 D5 Bb5

8 8 5 5 8 8 7 9 10 9 10 9

[illegible][illegible]

The first staff of the exercise shows a melodic line in treble clef with a key signature of one flat (Bb). The melody consists of the following notes: Bb4 (quarter), A4 (quarter), G4 (half), F4 (quarter), E4 (quarter), D4 (half), C4 (half), Bb3 (half), A3 (quarter), G3 (quarter), F3 (half), E3 (half), D3 (half), C3 (half), Bb2 (half), A2 (quarter), G2 (quarter), F2 (half), E2 (half), D2 (half), C2 (half), Bb1 (half), A1 (quarter), G1 (quarter), F1 (half), E1 (half), D1 (half), C1 (half), Bb0 (half), A0 (quarter), G0 (quarter), F0 (half), E0 (half), D0 (half), C0 (half), Bb-1 (half), A-1 (quarter), G-1 (quarter), F-1 (half), E-1 (half), D-1 (half), C-1 (half), Bb-2 (half), A-2 (quarter), G-2 (quarter), F-2 (half), E-2 (half), D-2 (half), C-2 (half), Bb-3 (half), A-3 (quarter), G-3 (quarter), F-3 (half), E-3 (half), D-3 (half), C-3 (half), Bb-4 (half), A-4 (quarter), G-4 (quarter), F-4 (half), E-4 (half), D-4 (half), C-4 (half), Bb-5 (half), A-5 (quarter), G-5 (quarter), F-5 (half), E-5 (half), D-5 (half), C-5 (half), Bb-6 (half), A-6 (quarter), G-6 (quarter), F-6 (half), E-6 (half), D-6 (half), C-6 (half), Bb-7 (half), A-7 (quarter), G-7 (quarter), F-7 (half), E-7 (half), D-7 (half), C-7 (half), Bb-8 (half), A-8 (quarter), G-8 (quarter), F-8 (half), E-8 (half), D-8 (half), C-8 (half), Bb-9 (half), A-9 (quarter), G-9 (quarter), F-9 (half), E-9 (half), D-9 (half), C-9 (half), Bb-10 (half), A-10 (quarter), G-10 (quarter), F-10 (half), E-10 (half), D-10 (half), C-10 (half), Bb-11 (half), A-11 (quarter), G-11 (quarter), F-11 (half), E-11 (half), D-11 (half), C-11 (half), Bb-12 (half), A-12 (quarter), G-12 (quarter), F-12 (half), E-12 (half), D-12 (half), C-12 (half), Bb-13 (half), A-13 (quarter), G-13 (quarter), F-13 (half), E-13 (half), D-13 (half), C-13 (half), Bb-14 (half), A-14 (quarter), G-14 (quarter), F-14 (half), E-14 (half), D-14 (half), C-14 (half), Bb-15 (half), A-15 (quarter), G-15 (quarter), F-15 (half), E-15 (half), D-15 (half), C-15 (half), Bb-16 (half), A-16 (quarter), G-16 (quarter), F-16 (half), E-16 (half), D-16 (half), C-16 (half), Bb-17 (half), A-17 (quarter), G-17 (quarter), F-17 (half), E-17 (half), D-17 (half), C-17 (half), Bb-18 (half), A-18 (quarter), G-18 (quarter), F-18 (half), E-18 (half), D-18 (half), C-18 (half), Bb-19 (half), A-19 (quarter), G-19 (quarter), F-19 (half), E-19 (half), D-19 (half), C-19 (half), Bb-20 (half), A-20 (quarter), G-20 (quarter), F-20 (half), E-20 (half), D-20 (half), C-20 (half), Bb-21 (half), A-21 (quarter), G-21 (quarter), F-21 (half), E-21 (half), D-21 (half), C-21 (half), Bb-22 (half), A-22 (quarter), G-22 (quarter), F-22 (half), E-22 (half), D-22 (half), C-22 (half), Bb-23 (half), A-23 (quarter), G-23 (quarter), F-23 (half), E-23 (half), D-23 (half), C-23 (half), Bb-24 (half), A-24 (quarter), G-24 (quarter), F-24 (half), E-24 (half), D-24 (half), C-24 (half), Bb-25 (half), A-25 (quarter), G-25 (quarter), F-25 (half), E-25 (half), D-25 (half), C-25 (half), Bb-26 (half), A-26 (quarter), G-26 (quarter), F-26 (half), E-26 (half), D-26 (half), C-26 (half), Bb-27 (half), A-27 (quarter), G-27 (quarter), F-27 (half), E-27 (half), D-27 (half), C-27 (half), Bb-28 (half), A-28 (quarter), G-28 (quarter), F-28 (half), E-28 (half), D-28 (half), C-28 (half), Bb-29 (half), A-29 (quarter), G-29 (quarter), F-29 (half), E-29 (half), D-29 (half), C-29 (half), Bb-30 (half), A-30 (quarter), G-30 (quarter), F-30 (half), E-30 (half), D-30 (half), C-30 (half), Bb-31 (half), A-31 (quarter), G-31 (quarter), F-31 (half), E-31 (half), D-31 (half), C-31 (half), Bb-32 (half), A-32 (quarter), G-32 (quarter), F-32 (half), E-32 (half), D-32 (half), C-32 (half), Bb-33 (half), A-33 (quarter), G-33 (quarter), F-33 (half), E-33 (half), D-33 (half), C-33 (half), Bb-34 (half), A-34 (quarter), G-34 (quarter), F-34 (half), E-34 (half), D-34 (half), C-34 (half), Bb-35 (half), A-35 (quarter), G-35 (quarter), F-35 (half), E-35 (half), D-35 (half), C-35 (half), Bb-36 (half), A-36 (quarter), G-36 (quarter), F-36 (half), E-36 (half), D-36 (half), C-36 (half), Bb-37 (half), A-37 (quarter), G-37 (quarter), F-37 (half), E-37 (half), D-37 (half), C-37 (half), Bb-38 (half), A-38 (quarter), G-38 (quarter), F-38 (half), E-38 (half), D-38 (half), C-38 (half), Bb-39 (half), A-39 (quarter), G-39 (quarter), F-39 (half), E-39 (half), D-39 (half), C-39 (half), Bb-40 (half), A-40 (quarter), G-40 (quarter), F-40 (half), E-40 (half), D-40 (half), C-40 (half), Bb-41 (half), A-41 (quarter), G-41 (quarter), F-41 (half), E-41 (half), D-41 (half), C-41 (half), Bb-42 (half), A-42 (quarter), G-42 (quarter), F-42 (half), E-42 (half), D-42 (half), C-42 (half), Bb-43 (half), A-43 (quarter), G-43 (quarter), F-43 (half), E-43 (half), D-43 (half), C-43 (half), Bb-44 (half), A-44 (quarter), G-44 (quarter), F-44 (half), E-44 (half), D-44 (half), C-44 (half), Bb-45 (half), A-45 (quarter), G-45 (quarter), F-45 (half), E-45 (half), D-45 (half), C-45 (half), Bb-46 (half), A-46 (quarter), G-46 (quarter), F-46 (half), E-46 (half), D-46 (half), C-46 (half), Bb-47 (half), A-47 (quarter), G-47 (quarter), F-47 (half), E-47 (half), D-47 (half), C-47 (half), Bb-48 (half), A-48 (quarter), G-48 (quarter), F-48 (half), E-48 (half), D-48 (half), C-48 (half), Bb-49 (half), A-49 (quarter), G-49 (quarter), F-49 (half), E-49 (half), D-49 (half), C-49 (half), Bb-50 (half), A-50 (quarter), G-50 (quarter), F-50 (half), E-50 (half), D-50 (half), C-50 (half), Bb-51 (half), A-51 (quarter), G-51 (quarter), F-51 (half), E-51 (half), D-51 (half), C-51 (half), Bb-52 (half), A-52 (quarter), G-52 (quarter), F-52 (half), E-52 (half), D-52 (half), C-52 (half), Bb-53 (half), A-53 (quarter), G-53 (quarter), F-53 (half), E-53 (half), D-53 (half), C-53 (half), Bb-54 (half), A-54 (quarter), G-54 (quarter), F-54 (half), E-54 (half), D-54 (half), C-54 (half), Bb-55 (half), A-55 (quarter), G-55 (quarter), F-55 (half), E-55 (half), D-55 (half), C-55 (half), Bb-56 (half), A-56 (quarter), G-56 (quarter), F-56 (half), E-56 (half), D-56 (half), C-56 (half), Bb-57 (half), A-57 (quarter), G-57 (quarter), F-57 (half), E-57 (half), D-57 (half), C-57 (half), Bb-58 (half), A-58 (quarter), G-58 (quarter), F-58 (half), E-58 (half), D-58 (half), C-58 (half), Bb-59 (half), A-59 (quarter), G-59 (quarter), F-59 (half), E-59 (half), D-59 (half), C-59 (half), Bb-60 (half), A-60 (quarter), G-60 (quarter), F-60 (half), E-60 (half), D-60 (half), C-60 (half), Bb-61 (half), A-61 (quarter), G-61 (quarter), F-61 (half), E-61 (half), D-61 (half), C-61 (half), Bb-62 (half), A-62 (quarter), G-62 (quarter), F-62 (half), E-62 (half), D-62 (half), C-62 (half), Bb-63 (half), A-63 (quarter), G-63 (quarter), F-63 (half), E-63 (half), D-63 (half), C-63 (half), Bb-64 (half), A-64 (quarter), G-64 (quarter), F-64 (half), E-64 (half), D-64 (half), C-64 (half), Bb-65 (half), A-65 (quarter), G-65 (quarter), F-65 (half), E-65 (half), D-65 (half), C-65 (half), Bb-66 (half), A-66 (quarter), G-66 (quarter), F-66 (half), E-66 (half), D-66 (half), C-66 (half), Bb-67 (half), A-67 (quarter), G-67 (quarter), F-67 (half), E-67 (half), D-67 (half), C-67 (half), Bb-68 (half), A-68 (quarter), G-68 (quarter), F-68 (half), E-68 (half), D-68 (half), C-68 (half), Bb-69 (half), A-69 (quarter), G-69 (quarter), F-69 (half), E-69 (half), D-69 (half), C-69 (half), Bb-70 (half), A-70 (quarter), G-70 (quarter), F-70 (half), E-70 (half), D-70 (half), C-70 (half), Bb-71 (half), A-71 (quarter), G-71 (quarter), F-71 (half), E-71 (half), D-71 (half), C-71 (half), Bb-72 (half), A-72 (quarter), G-72 (quarter), F-72 (half), E-72 (half), D-72 (half), C-72 (half), Bb-73 (half), A-73 (quarter), G-73 (quarter), F-73 (half), E-73 (half), D-73 (half), C-73 (half), Bb-74 (half), A-74 (quarter), G-74 (quarter), F-74 (half), E-74 (half), D-74 (half), C-74 (half), Bb-75 (half), A-75 (quarter), G-75 (quarter), F-75 (half), E-75 (half), D-75 (half), C-75 (half), Bb-76 (half), A-76 (quarter), G-76 (quarter), F-76 (half), E-76 (half), D-76 (half), C-76 (half), Bb-77 (half), A-77 (quarter), G-77 (quarter), F-77 (half), E-77 (half), D-77 (half), C-77 (half), Bb-78 (half), A-78 (quarter), G-78 (quarter), F-78 (half), E-78 (half), D-78 (half), C-78 (half), Bb-79 (

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. A slur covers the next four notes: a half note G4, a quarter note F4, a quarter note E4, and a quarter note D4. This is followed by a half note C4, a quarter note Bb3, and a half note A3. A final slur covers the last four notes: a half note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The system ends with a double bar line.

D5

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The bottom staff is a bass clef, which is mostly empty, suggesting a simple accompaniment or a placeholder for a second instrument. The lyrics "The Rose Tree" are written below the top staff, aligned with the notes. The word "The" is under the first note, "Rose" is under the second note, and "Tree" is under the third note. The melody ends with a double bar line and a repeat sign.

The first system of musical notation consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody starting with a quarter rest, followed by eighth notes G4, A4, Bb4, and A4, then a half note G4, and finally a quarter note F#4. The bottom staff shows fingerings: 13 over 12 with an upward arrow; 12 over (12) with a downward arrow, and 10 below; 10 below; (10) with a diagonal slash; 10 over 10; 12 below with an upward arrow; 10 over 10; and 13 below with an upward arrow.

D5

The second system of musical notation for 'The Wind' consists of a treble clef staff and a corresponding numbered line. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody continues with eighth and sixteenth notes, including a triplet of eighth notes. It features a wavy line indicating a trill on a G4 note. The piece concludes with a final note on G4. The numbered line below the staff provides the fret numbers for the guitar: (13) 13 12 10 10 13 11 10 12 10 12 10 12 10 12 10 12 10. It also includes a wavy line for the trill and a final measure with a (10) and a 2, indicating a slide or bend.

The first system of musical notation for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The first measure contains a quarter note on G4, followed by a quarter rest. The second measure contains a quarter note on A4, followed by a quarter rest. The third measure contains a quarter note on B4, followed by a quarter rest. The fourth measure contains a quarter note on A4, followed by a quarter rest. The fifth measure contains a quarter note on G4, followed by a quarter rest. The sixth measure contains a quarter note on F4, followed by a quarter rest. The seventh measure contains a quarter note on E4, followed by a quarter rest. The eighth measure contains a quarter note on D4, followed by a quarter rest. The system ends with a double bar line.

Gtr. 5

Bb5 C5 D5

Gtr. 5 tacet F#5

Gtr. 6 (dist.)

8va

Gtr. 5

steady gliss.

Gtrs. 1 & 2

Rhy. Fig. 4

Gtr. 6

loco

D5

Gtrs. 1 & 2

F#5

Gtrs. 1 & 2

Gtr. 6 tacet
D5
Riff D

Gtrs. 1 & 2

Bb5

G5 A5 Dsus2

Gtrs. 1 & 2

Gtr. 7 (dist.)

Rhy. Fig. 5

End Rhy. Fig. 5

Bridge

1st time, Gtrs. 1 & 2: w/ Riff D
 2nd time, Gtrs. 1 & 2: w/ Riff D (1st 15 meas.)
 Gtr. 7 tacet
 D5

End half-time feel

Gtrs. 1 & 2: w/ Fill 1

Fill 1
Gtrs. 1 & 2

Interlude

1st time, Gtrs. 1 & 2: w/ Riff C

2nd time, Gtrs. 1 & 2: w/ Riff C (1st 7 meas.)

D5

Bb5

C5



1.

2.

D.S. al Coda

Gtrs. 1 & 2: w/ Fill 2

D5



4. Watch -

Coda

D5

Bb5

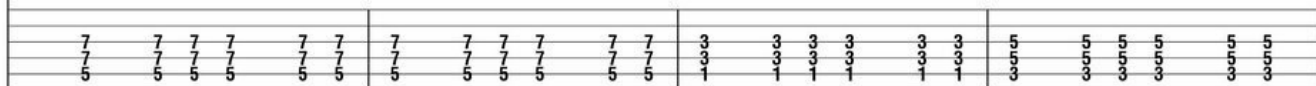
C5

there.

Fear of the dark, —

fear of the dark. _

Rhy. Fig. 6



D5

C5

Bb5

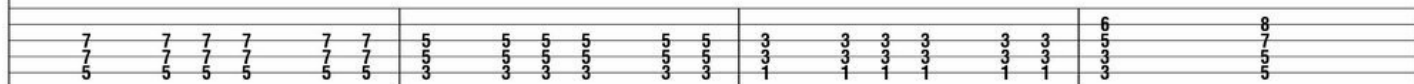
F5

G5



I have a con - stant fear that some - thing's al - ways

End Rhy. Fig. 6



Gtrs. 1 & 2: w/ Rhy. Fig. 6

D5

Bb5

C5



near.

Fear of the dark, —

fear of the dark. _

D5 C5 Bb5 *rit.* F5 G5

Have a pho - bi - a that some - one's al - ways

Interlude

Faster ♩ = 144

Gtrs. 3 & 4: w/ Riffs A & A1

D5 Bb5

there.

Gtrs. 1 & 2

Gtrs. 1 & 2 tacet

C5 Bb5 C5 D5 Bb5 C5

Outro

D5 Bb5 C5

When I'm walk - ing a dark road, I am a man

Gtr. 3

5 7 5 7 5 7 5 7 | 1 3 1 3 1 3 1 3 | 3 5 3 5 3 5 3 5

F5 *rit.* G5 D5

who walks a lone.

rit.

3 5 3 5 5 7 5 7 | 5 7 5 7 5

Free Ride

Words and Music by Dan Hartman

1., 2., 3.

Intro

Moderately fast ♩ = 128

D G A G D G D A D

mf
w/ clean tone

let ring -

TAB

The guitar tab for the intro consists of two systems. The first system has a measure with a 7/9 fretting and a measure with a 7/9 fretting and a 7/9 fretting. The second system has a measure with a 7/9 fretting and a 7/9 fretting, followed by a measure with a 7/9 fretting and a 7/9 fretting, and a final measure with a 7/9 fretting and a 7/9 fretting.

4.

Verse

G D A

D C A

1. The moun - tain is high, _____ the

2. See additional lyrics

let ring - - -

TAB

The guitar tab for the verse consists of two systems. The first system has a measure with a 7/9 fretting and a 7/9 fretting, followed by a measure with a 7/9 fretting and a 7/9 fretting, and a final measure with a 7/9 fretting and a 7/9 fretting. The second system has a measure with a 7/9 fretting and a 7/9 fretting, followed by a measure with a 7/9 fretting and a 7/9 fretting, and a final measure with a 7/9 fretting and a 7/9 fretting.

D/A

A5

D

C

A

val - ley is low _____ and you're con - fused _____ on

let ring - - - - -

TAB

The guitar tab for the verse consists of two systems. The first system has a measure with a 7/9 fretting and a 7/9 fretting, followed by a measure with a 7/9 fretting and a 7/9 fretting, and a final measure with a 7/9 fretting and a 7/9 fretting. The second system has a measure with a 7/9 fretting and a 7/9 fretting, followed by a measure with a 7/9 fretting and a 7/9 fretting, and a final measure with a 7/9 fretting and a 7/9 fretting.

D/A A5 D C A

which way to go. ____ So I've come here ____ to

let ring -----

D/A A5 D C A

give you a hand ____ and lead you in - to the

let ring -----

D/A A5 F#m G

prom - ised land. ____ So, come on ____ and take a

let ring ----- P.M. let ring ----- P.M. let ring -----

A5 A6 A5 A6 F#m G

free ride. ____ Come on ____ and stand here

let ring ----- P.M. let ring ----- P.M. let ring -----

D5 D6 D5 D F#m G

by my side. _____ Come on _____ and take a

P.M. P.M. P.M.

let ring ----- let ring -----

7 7 9 X 7 7 7 7 X X 4 4 2 2 4 5 5 3 3 5

D5 D5/A

free ride.

w/ slight dist.

7 7 7 7 X 5 X 4 X 3 X 2 2 4 2

Guitar Solo

G A G D G D A D G A G D G D A D

2 4 4 (4) 2 4 6 5 5

D.S. al Coda

G A G D G D A D G A G D G D A

2. All

dist. off

8 4 4 (4) 2 4 2

♩ Coda

G A G D G D A D G A G D

Guitar Solo

G D A D D C A

Yeah, yeah, yeah, yeah.

D/A A5 D C A

D/A A5 D C A

D/A A5 D C A

D/A A5 F#m G

10 (10) 8 10 10 8 9/11 10 12 12 12 10 12 10

A5 A6 A5 A6 F#m G

12 10 10 12 10 11/14 13 15 15 15 15 15 (15) 13 15 13

D5 D6 D5 D F#m G

15 15 15 12 15 (15) 13 14 15 15 13 14 15 15 (15) 13 14

Interlude

D N.C. D

15 13 (13) 7 7/9 7

Outro

G A G D G D A D

Come on ____ and take a free ride. ____

8/10 10 10 8 7 7 X X X X 7 7 8 8 7 2 2 2 4 2 4

[illegible]

Begin fade

G A G D G D A D

8va

20 17 17 20 17 17 20 17 17 20 17 17 20 20 20 20 22 20 22

The musical score for 'The Wind' by Gustav Mahler, showing a vocal line and a piano accompaniment line. The vocal line is in G major and features a melodic line with various ornaments and a final cadence. The piano accompaniment is in G major and features a rhythmic pattern of eighth notes and a final cadence. The score is for a vocal solo and piano accompaniment.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first four measures of the melody, and the second system contains the final two measures. The melody is written on a treble clef staff with a key signature of one sharp (F#). Above the staff, the notes are labeled with their corresponding letter names: G, A, G, D, G, D, A, D. A dashed line labeled '8va' indicates an octave transposition for the final two measures. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The final measure of the second system is marked 'Fade out'. The accompaniment is written on a grand staff (treble and bass clefs). The bass line features a repeating pattern of eighth notes: 22, (22), 20, 22, (22), 20, 22, (22), 20, 22, 22, 22, 22, 22, 22, 20. The treble line is mostly empty, with a few notes in the final measure.

Additional Lyrics

2. All over the country, I've seen it the same.
Nobody's winning at this kind of game.
We've gotta do better, it's time to begin.
You know all the answers must come from within.

Hallelujah

Words and Music by Leonard Cohen

Capo V

Free time

Gtr. 1 (clean)

Cm6
*(Gm6)

Am
(Em)

mp
w/ heavy reverb
w/ fingers
let ring throughout

pp *mp*

*Symbols in parentheses represent chord names respective to capoed guitar.
Symbols above reflect actual sounding chords. Capoeed fret is "0" in tab.
Chord symbols reflect implied harmony.

Slowly ♩ = 66

Cm6
(Gm6)

Am
(Em)

Cm6
(Gm6)

p *mp*

Am
(Em)

Cm6
(Gm6)

C+
(G+)

Dm7b5
(Am7b5)

F/C
(C/G)

****** □ □ □ □

****Downstroke**

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G (D) C (G) Am7 (Em7) C (G) Am7 (Em7)

pp mp

C (G) Am7 (Em7) C (G) Am7 (Em7)

1. Well, I

Verse
C (G) Am7 (Em7) C (G) Am7 (Em7)

heard there _ was a se - cret chord _ that Da-vid played, and it pleased the Lord, _ but
your faith was strong _ but you need-ed proof. _ You saw her bath - ing on the roof. _ Her
3. My ba - by, I've been here be - fore. _ I've seen this room and I've walked this floor. _ You know,
there was a time when you let me know _ what's real - ly _ go-ing on be - low, _ but

simile on repeats

F (C) G (D) C/E (G/B) G (D)

you don't _ real-ly care for mu - sic do _ ya? _ Well, it
beau - ty and the moon - light o - ver - threw ya. _ As
I used to live a - lone _ be - fore I knew ya. _ And I've
now you _ nev-er show that to me, do ya? _ But,

C/E (G/B) F (C) G (D) Am (Em) F (C)

goes like this, the fourth, the fifth, as the mi - nor fall and the ma - jor lift, — the
 she tied you to her kitch - en chair — as she broke your throne and she cut your hair — and
 seen your flag on the mar - ble arch, and love — is — not a vic - t'ry march, — it's a
 re - mem - ber when I moved in you, and the Ho - ly Dove was mov - ing too, — and

G (D) E7/G# (B7/D#) Am (Em) G/B (D/A)

baf - fled king — com - pos - ing, Hal - le - lu - jah. —
 from your lips you drew the Hal - le - lu - jah. —
 cold and it's a we bro - ken Hal - le - lu - jah. —
 ev - 'ry breath was Hal - le - lu - jah. —

Hal - le -

Chorus
 F (C) Am (Em) F (C)

lu - jah, — Hal - le - lu - jah. — Hal - le - lu - jah,

1., 2., 3.
Interlude
 C5 (G5) Am7 (Em7)

1., 2., 3. Hal - le - lu jah. —
 4. Hal - le - lu - jah. —

Verse

C (G) Am (Em) C (G) Am (Em)

5. May - be there _ is a God a - bove, _ but all I've _ ev - er learned _ from love _ was

F (C) G (D) C/E (G/B) G (D)

how to shoot some - bod - y who _ out - drew _ ya. _ And it's _

C (G) F (C) G (D) Am (Em) F (C)

_ not a cry _ that you hear at night, and it's not some - bod - y who's _ seen the light, _ it's a

G/D (D/A) E7/G# (B7/D#) Am (Em) G/D (D/A)

cold and it's a bro - ken Hal - le - lu - jah. _ Hal - le -

Chorus

F (C) Am (Em) F (C)

lu - jah, _____ Hal - le - lu - jah. _____ Hal - le - lu - jah, _____

C/E (G/B) G/D (D/A) F (C) Fadd#11 (Cadd#11) C6/G (G6/D)

_____ Hal - le - lu - jah. Hal - le - lu - jah, _____ Hal - le -

Am7 (Em7) F (C) C/E (G/B) F (C) Am7/E (Em7/B)

lu - jah. _____ Hal - le - lu - jah, _____ Hal - le - lu. _____

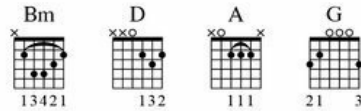
G (D) F (C) Am (Em)

_____ Hal - le - lu - jah, _____ Hal - le - lu - jah. _____ Hal - le -

[illegible]

Here Without You

Words and Music by Matt Roberts, Brad Arnold, Christopher Henderson and Robert Harrell



Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately slow $\text{♩} = 72$

Bm Bsus2 Bm G A

1. A hun - dred

*Gtr. 1 (clean)

mf
let ring throughout

TAB

*Two gtrs. (acous. & clean elec.) arr. for one.

Verse

Bm Bsus2 Bm A Asus4 A

days have made me old - er since the last time that I saw your pret - ty face.

Bm Bsus2 Bm G A

A thou - sand

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Bm Bsus2 Bm A Asus4 A

lies have made_ me cold - er,___ and I don't___ think I___ can look_ at this___ the same._

Riff A

The first system contains a vocal melody line with lyrics, a guitar riff labeled 'Riff A', and a bass line with fret numbers. The guitar riff is in G major and consists of a series of eighth notes. The bass line has two staves, with the first staff showing fret numbers 2, 4, 4, 3, 4, 4, 2, 4, 4, 2, 4, 3, 4, 4, 2 and the second staff showing 0, 2, 2, 2, 2, 3, 2, 2, 2, 2, 3, 5.

Bm Bsus2 Bm G A

End Riff A

The second system continues the vocal melody and guitar riff. The guitar riff is labeled 'End Riff A'. The bass line has two staves, with the first staff showing fret numbers 2, 4, 4, 3, 4, 4, 2, 4, 4, 2, 4, 3, 4, 4, 0 and the second staff showing 3, 2, 0, 0, 0, 0, 0, 2, 2, 2, 2, 2, 0.

Gtr. 1: w/ Riff A Bm Bsus2 Bm A Asus4 A

But all the miles___ that sep - a - rate,___

Bm Bsus2 Bm G A

they dis - ap - pear___ now when I'm dream - in' of___ your face. _

The third system features a guitar solo labeled 'Gtr. 1: w/ Riff A' and continues the vocal melody. The guitar solo is in G major and consists of a series of eighth notes. The bass line has two staves, with the first staff showing fret numbers 0, 2, 3, 0, 3, 2, 3, 2, 3, 2, 3, 2, 0, 3 and the second staff showing 0, 2, 2, 2, 2, 2, 5, 2, 3, 2, 2, 5, 2.

Chorus Dsus2 D A

I'm here with - out___ you, ba - by, but you're still on___ my lone - ly mind._

Gtr. 1 Riff B

The fourth system contains the chorus vocal melody and a guitar riff labeled 'Riff B'. The guitar riff is in G major and consists of a series of eighth notes. The bass line has two staves, with the first staff showing fret numbers 0, 2, 3, 0, 3, 2, 3, 2, 3, 2, 3, 2, 0, 3 and the second staff showing 0, 2, 2, 2, 2, 2, 5, 2, 3, 2, 2, 5, 2.

Bm Bm(add4) G A

— I think a - bout — you, ba - by, and I dream a - bout — you all — the time. —

Dsus2 D A

— I'm here with - out — you, ba - by, — but you're still with — me in — my dreams, —

Bm Bm(add4) G A

— and to - night, — there's on - ly — you and me, —

End Riff B

Interlude
Gtr. 1: w/ Riff A
Bm Bsus2 Bm A Asus4 A Bm Bsus2 Bm G A

— yeah. —

2. The

Verse
Gtr. 1: w/ Riff A (2 times)
Bm Bsus2 Bm A Asus4 A

miles just — keep roll - in' — as the peo - ple leave — their way — to say — hel - lo. —

G Bm D

a - way _ my love. And when the last _ one falls, when it's all _ said and done, _

yeah, _ yeah, _ yeah, _ yeah. _ Oh. _

A G

it gets hard _ but it _ won't take _ a - way _ my love, _ whoa. _

Interlude

Gtr. 1: w/ Riff B (1st 4 meas.)

Dsus2 D A Bm Bm(add4) G A

Dsus2 D A Bm Bm(add4) G A

Gtr. 1: w/ Riff B
Dsus2

The musical score is written for guitar in G major (one sharp). The melody is in the treble clef, and the lyrics are written below it. The chords are indicated above the staff: Bm, Bm(add4), G, and A. The score is divided into two systems. The first system contains the first two measures, and the second system contains the next three measures. The lyrics are: "I think a - bout you, ba - by, and I dream a - bout you all the time." The score ends with a double bar line and the text "End Rhy. Fig. 1".

Chords: Bm, Bm(add4), G, A

Lyrics: I think a - bout you, ba - by, and I dream a - bout you all the time.

End Rhy. Fig. 1

Gr. 2: w/ Rhy. Fig. 1

Dsus2 D A

The musical notation shows a single staff in treble clef with a key signature of one sharp (F#). The first measure contains a half note chord of D4 and F#4, followed by a quarter rest. The second measure contains a half note chord of D4 and F#4, followed by a quarter rest. The third measure contains a half note chord of D4 and F#4, followed by a quarter rest. The fourth measure contains a half note chord of D4 and F#4, followed by a quarter rest. The fifth measure contains a half note chord of D4 and F#4, followed by a quarter rest. The sixth measure contains a half note chord of D4 and F#4, followed by a quarter rest. The seventh measure contains a half note chord of D4 and F#4, followed by a quarter rest. The eighth measure contains a half note chord of D4 and F#4, followed by a quarter rest. The ninth measure contains a half note chord of D4 and F#4, followed by a quarter rest. The tenth measure contains a half note chord of D4 and F#4, followed by a quarter rest.

I'm here with - out you, ba - by, but you're still with me in my dreams, _

Gtr. 1: w/ Riff B (1st 4 meas.)
Gtr. 2: w/ Rhy. Fig. 1

Bm Bm(add4) G A Dsus2 D

and to - night, _ girl, _ there's on - ly _ you _ and me, _ yeah. _

A Bm Bm(add4) G A Bm

Oh, _ yeah. _ Oh. _ Oh. _

Gtrs. 1 & 2

2
3
4
4
2

Words and Music by Billy Roberts

N.C.(E7)

Verse

*T = Thumb on 6th string

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The musical score is for the song "I Said Where You Go In" by The Roots. It features a guitar part and a bass part. The guitar part is in the key of D major (indicated by two sharps) and 4/4 time. The bass part is in the same key and time. The guitar part has a melody line with a 6-measure phrase and a 3-measure phrase. The bass part has a melody line with a 3-measure phrase and a 3-measure phrase. The lyrics are: "I said where you go in' with that gun in your hand? _ Al - right."

Guitar Staff:

- Measure 1: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter).
- Measure 2: D5 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), D6 (quarter).
- Measure 3: D6 (quarter), E6 (quarter), F#6 (quarter), G#6 (quarter), A6 (quarter), B6 (quarter), C#7 (quarter), D7 (quarter).
- Measure 4: D7 (quarter), E7 (quarter), F#7 (quarter), G#7 (quarter), A7 (quarter), B7 (quarter), C#8 (quarter), D8 (quarter).
- Measure 5: D8 (quarter), E8 (quarter), F#8 (quarter), G#8 (quarter), A8 (quarter), B8 (quarter), C#9 (quarter), D9 (quarter).
- Measure 6: D9 (quarter), E9 (quarter), F#9 (quarter), G#9 (quarter), A9 (quarter), B9 (quarter), C#10 (quarter), D10 (quarter).
- Measure 7: D10 (quarter), E10 (quarter), F#10 (quarter), G#10 (quarter), A10 (quarter), B10 (quarter), C#11 (quarter), D11 (quarter).
- Measure 8: D11 (quarter), E11 (quarter), F#11 (quarter), G#11 (quarter), A11 (quarter), B11 (quarter), C#12 (quarter), D12 (quarter).
- Measure 9: D12 (quarter), E12 (quarter), F#12 (quarter), G#12 (quarter), A12 (quarter), B12 (quarter), C#13 (quarter), D13 (quarter).
- Measure 10: D13 (quarter), E13 (quarter), F#13 (quarter), G#13 (quarter), A13 (quarter), B13 (quarter), C#14 (quarter), D14 (quarter).
- Measure 11: D14 (quarter), E14 (quarter), F#14 (quarter), G#14 (quarter), A14 (quarter), B14 (quarter), C#15 (quarter), D15 (quarter).
- Measure 12: D15 (quarter), E15 (quarter), F#15 (quarter), G#15 (quarter), A15 (quarter), B15 (quarter), C#16 (quarter), D16 (quarter).
- Measure 13: D16 (quarter), E16 (quarter), F#16 (quarter), G#16 (quarter), A16 (quarter), B16 (quarter), C#17 (quarter), D17 (quarter).
- Measure 14: D17 (quarter), E17 (quarter), F#17 (quarter), G#17 (quarter), A17 (quarter), B17 (quarter), C#18 (quarter), D18 (quarter).
- Measure 15: D18 (quarter), E18 (quarter), F#18 (quarter), G#18 (quarter), A18 (quarter), B18 (quarter), C#19 (quarter), D19 (quarter).
- Measure 16: D19 (quarter), E19 (quarter), F#19 (quarter), G#19 (quarter), A19 (quarter), B19 (quarter), C#20 (quarter), D20 (quarter).
- Measure 17: D20 (quarter), E20 (quarter), F#20 (quarter), G#20 (quarter), A20 (quarter), B20 (quarter), C#21 (quarter), D21 (quarter).
- Measure 18: D21 (quarter), E21 (quarter), F#21 (quarter), G#21 (quarter), A21 (quarter), B21 (quarter), C#22 (quarter), D22 (quarter).
- Measure 19: D22 (quarter), E22 (quarter), F#22 (quarter), G#22 (quarter), A22 (quarter), B22 (quarter), C#23 (quarter), D23 (quarter).
- Measure 20: D23 (quarter), E23 (quarter), F#23 (quarter), G#23 (quarter), A23 (quarter), B23 (quarter), C#24 (quarter), D24 (quarter).
- Measure 21: D24 (quarter), E24 (quarter), F#24 (quarter), G#24 (quarter), A24 (quarter), B24 (quarter), C#25 (quarter), D25 (quarter).
- Measure 22: D25 (quarter), E25 (quarter), F#25 (quarter), G#25 (quarter), A25 (quarter), B25 (quarter), C#26 (quarter), D26 (quarter).
- Measure 23: D26 (quarter), E26 (quarter), F#26 (quarter), G#26 (quarter), A26 (quarter), B26 (quarter), C#27 (quarter), D27 (quarter).
- Measure 24: D27 (quarter), E27 (quarter), F#27 (quarter), G#27 (quarter), A27 (quarter), B27 (quarter), C#28 (quarter), D28 (quarter).
- Measure 25: D28 (quarter), E28 (quarter), F#28 (quarter), G#28 (quarter), A28 (quarter), B28 (quarter), C#29 (quarter), D29 (quarter).
- Measure 26: D29 (quarter), E29 (quarter), F#29 (quarter), G#29 (quarter), A29 (quarter), B29 (quarter), C#30 (quarter), D30 (quarter).
- Measure 27: D30 (quarter), E30 (quarter), F#30 (quarter), G#30 (quarter), A30 (quarter), B30 (quarter), C#31 (quarter), D31 (quarter).
- Measure 28: D31 (quarter), E31 (quarter), F#31 (quarter), G#31 (quarter), A31 (quarter), B31 (quarter), C#32 (quarter), D32 (quarter).
- Measure 29: D32 (quarter), E32 (quarter), F#32 (quarter), G#32 (quarter), A32 (quarter), B32 (quarter), C#33 (quarter), D33 (quarter).
- Measure 30: D33 (quarter), E33 (quarter), F#33 (quarter), G#33 (quarter), A33 (quarter), B33 (quarter), C#34 (quarter), D34 (quarter).
- Measure 31: D34 (quarter), E34 (quarter), F#34 (quarter), G#34 (quarter), A34 (quarter), B34 (quarter), C#35 (quarter), D35 (quarter).
- Measure 32: D35 (quarter), E35 (quarter), F#35 (quarter), G#35 (quarter), A35 (quarter), B35 (quarter), C#36 (quarter), D36 (quarter).
- Measure 33: D36 (quarter), E36 (quarter), F#36 (quarter), G#36 (quarter), A36 (quarter), B36 (quarter), C#37 (quarter), D37 (quarter).
- Measure 34: D37 (quarter), E37 (quarter), F#37 (quarter), G#37 (quarter), A37 (quarter), B37 (quarter), C#38 (quarter), D38 (quarter).
- Measure 35: D38 (quarter), E38 (quarter), F#38 (quarter), G#38 (quarter), A38 (quarter), B38 (quarter), C#39 (quarter), D39 (quarter).
- Measure 36: D39 (quarter), E39 (quarter), F#39 (quarter), G#39 (quarter), A39 (quarter), B39 (quarter), C#40 (quarter), D40 (quarter).
- Measure 37: D40 (quarter), E40 (quarter), F#40 (quarter), G#40 (quarter), A40 (quarter), B40 (quarter), C#41 (quarter), D41 (quarter).
- Measure 38: D41 (quarter), E41 (quarter), F#41 (quarter), G#41 (quarter), A41 (quarter), B41 (quarter), C#42 (quarter), D42 (quarter).
- Measure 39: D42 (quarter), E42 (quarter), F#42 (quarter), G#42 (quarter), A42 (quarter), B42 (quarter), C#43 (quarter), D43 (quarter).
- Measure 40: D43 (quarter), E43 (quarter), F#43 (quarter), G#43 (quarter), A43 (quarter), B43 (quarter), C#44 (quarter), D44 (quarter).
- Measure 41: D44 (quarter), E44 (quarter), F#44 (quarter), G#44 (quarter), A44 (quarter), B44 (quarter), C#45 (quarter), D45 (quarter).
- Measure 42: D45 (quarter), E45 (quarter), F#45 (quarter), G#45 (quarter), A45 (quarter), B45 (quarter), C#46 (quarter), D46 (quarter).
- Measure 43: D46 (quarter), E46 (quarter), F#46 (quarter), G#46 (quarter), A46 (quarter), B46 (quarter), C#47 (quarter), D47 (quarter).
- Measure 44: D47 (quarter), E47 (quarter), F#47 (quarter), G#47 (quarter), A47 (quarter), B47 (quarter), C#48 (quarter), D48 (quarter).
- Measure 45: D48 (quarter), E48 (quarter), F#48 (quarter), G#48 (quarter), A48 (quarter), B48 (quarter), C#49 (quarter), D49 (quarter).
- Measure 46: D49 (quarter), E49 (quarter), F#49 (quarter), G#49 (quarter), A49 (quarter), B49 (quarter), C#50 (quarter), D50 (quarter).
- Measure 47: D50 (quarter), E50 (quarter), F#50 (quarter), G#50 (quarter), A50 (quarter), B50 (quarter), C#51 (quarter), D51 (quarter).
- Measure 48: D51 (quarter), E51 (quarter), F#51 (quarter), G#51 (quarter), A51 (quarter), B51 (quarter), C#52 (quarter), D52 (quarter).
- Measure 49: D52 (quarter), E52 (quarter), F#52 (quarter), G#52 (quarter), A52 (quarter), B52 (quarter), C#53 (quarter), D53 (quarter).
- Measure 50: D53 (quarter), E53 (quarter), F#53 (quarter), G#53 (quarter), A53 (quarter), B53 (quarter), C#54 (quarter), D54 (quarter).
- Measure 51: D54 (quarter), E54 (quarter), F#54 (quarter), G#54 (quarter), A54 (quarter), B54 (quarter), C#55 (quarter), D55 (quarter).
- Measure 52: D55 (quarter), E55 (quarter), F#55 (quarter), G#55 (quarter), A55 (quarter), B55 (quarter), C#56 (quarter), D56 (quarter).
- Measure 53: D56 (quarter), E56 (quarter), F#56 (quarter), G#56 (quarter), A56 (quarter), B56 (quarter), C#57 (quarter), D57 (quarter).
- Measure 54: D57 (quarter), E57 (quarter), F#57 (quarter), G#57 (quarter), A57 (quarter), B57 (quarter), C#58 (quarter), D58 (quarter).
- Measure 55: D58 (quarter), E58 (quarter), F#58 (quarter), G#58 (quarter), A58 (quarter), B58 (quarter), C#59 (quarter), D59 (quarter).
- Measure 56: D59 (quarter), E59 (quarter), F#59 (quarter), G#59 (quarter), A59 (quarter), B59 (quarter), C#60 (quarter), D60 (quarter).
- Measure 57: D60 (quarter), E60 (quarter), F#60 (quarter), G#60 (quarter), A60 (quarter), B60 (quarter), C#61 (quarter), D61 (quarter).
- Measure 58: D61 (quarter), E61 (quarter), F#61 (quarter), G#61 (quarter), A61 (quarter), B61 (quarter), C#62 (quarter), D62 (quarter).
- Measure 59: D62 (quarter), E62 (quarter), F#62 (quarter), G#62 (quarter), A62 (quarter), B62 (quarter), C#63 (quarter), D63 (quarter).
- Measure 60: D63 (quarter), E63 (quarter), F#63 (quarter), G#63 (quarter), A63 (quarter), B63 (quarter), C#64 (quarter), D64 (quarter).
- Measure 61: D64 (quarter), E64 (quarter), F#64 (quarter), G#64 (quarter), A64 (quarter), B64 (quarter), C#65 (quarter), D65 (quarter).
- Measure 62: D65 (quarter), E65 (quarter), F#65 (quarter), G#65 (quarter), A65 (quarter), B65 (quarter), C#66 (quarter), D66 (quarter).
- Measure 63: D66 (quarter), E66 (quarter), F#66 (quarter), G#66 (quarter), A66 (quarter), B66 (quarter), C#67 (quarter), D67 (quarter).
- Measure 64: D67 (quarter), E67 (quarter), F#67 (quarter), G#67 (quarter), A67 (quarter), B67 (quarter), C#68 (quarter), D68 (quarter).
- Measure 65: D68 (quarter), E68 (quarter), F#68 (quarter), G#68 (quarter), A68 (quarter), B68 (quarter), C#69 (quarter), D69 (quarter).
- Measure 66: D69

C G

I'm go - in' down to shoot my old la - dy, -

T

D A E
 you know I caught her mess - in'-'round with an - oth - er man.
 let ring ----- T
 7 7 7 7 7 7 0 0 0
 7 7 7 7 7 7 2 2 2
 9 7 6 6 6 6 2 2 2
 5 2 2 2 2 2 2 0 2 0

Yeah!

I'm go - in' down to shoot my old la - dy,

T

D A E

you know I caught her mess - in'round with an - oth - er man. — Huh! And that ain't

T

Verse

C G

too cool. 2. Uh, hey — Joe,

T

D A E

I heard you _ shot your wom - an down, you shot her down now. —

C G

Uh, hey — Joe,

T

D A E

I heard you ___ shot your old la - dy down, you shot her down in the ground. ___

C G

Yeah! _ Yes, I ___ did, I shot her,

D A E

you know I caught her mess - in' 'round, mess - in' 'round town. _

C G

Uh, yes I did, I shot her,

E C G

mf

D A E

Verse

C G D A

3. Hey _____ Joe, uh, where you _____ gon - na run

T

E

to now? _____

let ring - - - - -

C G D A

Hey _____ Joe, _____ I said, where you _____ gon - na run _____

E

_____ to now, _____ where you, where you gon - na go? Well dig it!

C G D A

I'm goin' way down south, _____ way down _____ to

E

Mex - i - co _____ way. _____

C

E

C

E

Repeat and fade

The House of the Rising Sun

Words and Music by Alan Price

Intro

Moderately fast $\text{♩} = 77$

Am C D F

mf
w/ clean tone
let ring throughout

TAB

The intro guitar tab is written for a 6/8 time signature. It consists of four measures, each corresponding to a chord: Am, C, D, and F. The first measure (Am) has a fretting pattern of 0, 2, 2, 1, 0, 1, 0. The second measure (C) has a fretting pattern of 3, 2, 0, 1, 0, 1, 0. The third measure (D) has a fretting pattern of 0, 2, 3, 2, 2, 3, 0. The fourth measure (F) has a fretting pattern of 3, 2, 1, 1, 1, 1, 0. Above the first measure, there is a dynamic marking of *mf* and the instruction 'w/ clean tone' and 'let ring throughout'. Above the second, third, and fourth measures, there are square brackets with dashed lines, indicating that the notes should ring out.

Am E Am E

1. There

sim.

The first system of the guitar tab continues the melody from the intro. It consists of four measures, each corresponding to a chord: Am, E, Am, and E. The first measure (Am) has a fretting pattern of 0, 2, 2, 1, 0, 1, 0. The second measure (E) has a fretting pattern of 0, 2, 2, 1, 0, 0, 0. The third measure (Am) has a fretting pattern of 0, 2, 2, 1, 0, 1, 0. The fourth measure (E) has a fretting pattern of 0, 2, 2, 1, 0, 0, 0. Above the first measure, there is a dynamic marking of *sim.* and the instruction '1. There'.

Verse

Am C D F

is a house in New Orleans they

The second system of the guitar tab is the beginning of the verse. It consists of four measures, each corresponding to a chord: Am, C, D, and F. The first measure (Am) has a fretting pattern of 0, 2, 2, 1, 0, 1, 0. The second measure (C) has a fretting pattern of 3, 2, 0, 1, 0, 1, 0. The third measure (D) has a fretting pattern of 0, 2, 3, 2, 2, 3, 0. The fourth measure (F) has a fretting pattern of 3, 2, 1, 1, 1, 1, 0. Above the first measure, there is a dynamic marking of *mf* and the instruction 'w/ clean tone' and 'let ring throughout'. Above the second, third, and fourth measures, there are square brackets with dashed lines, indicating that the notes should ring out.

Am C E

call _____ the Ris - ing Sun. — And it's

Am C D F

been the ru - in of man-y a _____ poor boy, — and

Am E Am C

God, I know I'm one.

Interlude

D F Am E7

Verse

Am E7 Am C

2. My moth - er was _____ a
3., 4. See additional lyrics

D F Am C

tai - lor, _____ she sewed _____ my _____ new _____ blue _____ jeans. _

E Am C

My fa - ther was _____ a

D F Am E

gam - blin' - man _____ down _____ in New _____ Or - leans. _

Interlude

Am C

D F To Coda Φ Am

E7 1. Am E7

3. Now the

2. Am E

Organ Solo

Am

The first system of the Organ Solo consists of two measures. The first measure is in the key of A minor (Am) and the second measure is in the key of C major (C). The notation is written on a single staff with a treble clef. The Am measure contains a sequence of eighth notes: A, G, F, E, D, C, B, A. The C measure contains a sequence of eighth notes: C, D, E, F, G, A, B, C. Below the staff, the fingering is indicated by numbers 1-5.

D

F

Am

The second system of the Organ Solo consists of three measures. The first measure is in the key of D major (D), the second measure is in the key of F major (F), and the third measure is in the key of A minor (Am). The notation is written on a single staff with a treble clef. The D measure contains a sequence of eighth notes: D, C, B, A, G, F, E, D. The F measure contains a sequence of eighth notes: F, E, D, C, B, A, G, F. The Am measure contains a sequence of eighth notes: A, G, F, E, D, C, B, A. Below the staff, the fingering is indicated by numbers 1-5.

C

E

The third system of the Organ Solo consists of two measures. The first measure is in the key of C major (C) and the second measure is in the key of E major (E). The notation is written on a single staff with a treble clef. The C measure contains a sequence of eighth notes: C, D, E, F, G, A, B, C. The E measure contains a sequence of eighth notes: E, D, C, B, A, G, F, E. Below the staff, the fingering is indicated by numbers 1-5.

Am

C

D

The fourth system of the Organ Solo consists of three measures. The first measure is in the key of A minor (Am), the second measure is in the key of C major (C), and the third measure is in the key of D major (D). The notation is written on a single staff with a treble clef. The Am measure contains a sequence of eighth notes: A, G, F, E, D, C, B, A. The C measure contains a sequence of eighth notes: C, D, E, F, G, A, B, C. The D measure contains a sequence of eighth notes: D, C, B, A, G, F, E, D. Below the staff, the fingering is indicated by numbers 1-5.

F

Am

E

The fifth system of the Organ Solo consists of three measures. The first measure is in the key of F major (F), the second measure is in the key of A minor (Am), and the third measure is in the key of E major (E). The notation is written on a single staff with a treble clef. The F measure contains a sequence of eighth notes: F, E, D, C, B, A, G, F. The Am measure contains a sequence of eighth notes: A, G, F, E, D, C, B, A. The E measure contains a sequence of eighth notes: E, D, C, B, A, G, F, E. Below the staff, the fingering is indicated by numbers 1-5.

Am C D

F Am E

D.S. al Coda

⊕ Coda

Am E

4. Oh

Am E

Am E

5. Well, _____ I got

Verse

Am C D

one foot on the plat - form,

6. See additional lyrics

F Am C

the oth - er foot on the train. _

E

I'm

Am C D

go in' back to New Or - leans

F Am E

to wear _____ that ball _____ and chain. _____

Interlude

Am C

D F Am

E

1. Am E

6. Well, _____ there

2.
Outro

Am Dm Am

Dm Am Dm

Am Dm Am Dm Am

slight rit.

Additional Lyrics

3. Now the only thing a gambler needs
Is a suitcase and a trunk.
And the only time he's satisfied
Is when he's on a drunk.
4. Oh mother, tell your children
Not to do what I have done,
Spend your lives in sin and misery
In the House of the Rising Sun.
6. Well, there is a house in New Orleans
They call the Rising Sun.
And it's been the ruin of many a poor boy,
And God, I know I'm one.

I Will Follow You Into the Dark

Words and Music by Benjamin Gibbard

Capo V

Intro

Moderately $\text{♩} = 79$

Dm
*(Am)

F
(C)

B \flat
(F)

F
(C)

C/E
(G/B)

Rhy. Fig. 1

Gtr. 1 (acous.)

mf
w/ fingers
let ring

let ring

let ring

let ring

let ring

*Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chords.
Capoed fret is "0" in tab. Chord symbols reflect implied harmony.

Dm (Am) F (C) C5 (G5)

sim.
let ring

let ring

let ring

Dm (Am) F (C) A (E) Dm (Am) Cadd2 (Gadd2)

let ring

let ring

let ring

let ring

let ring

B \flat (F) B \flat m (Fm) F/C (C/G)

let ring

let ring

End Rhy. Fig. 1

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Verse

F/C
(C/G)

Dm
(Am)

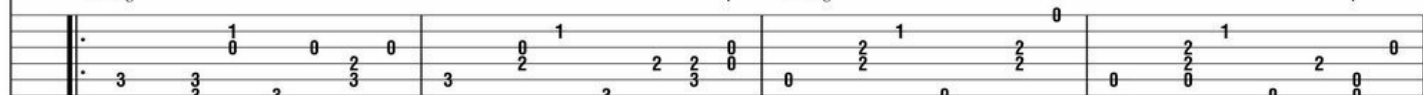


1. Love of mine, some-day you will die, but I'll be
Cath - 'lic school, as vi - cious as Rom - an rule, I got my
3. You and me, have seen ev - 'ry - thing to see from Ban - kok to

Rhy. Fig. 2



let ring - - - - - let ring - - - - -



Bb
(F)

F/C
(C/G)

C5
(G5)

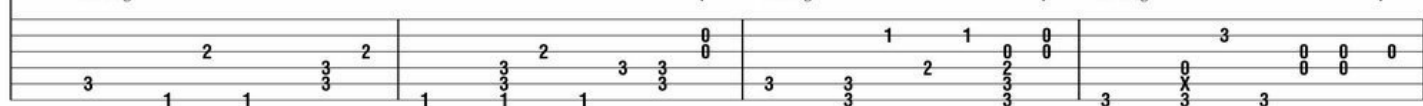


close be - hind. I'll fol - low you in - to the dark. No
knuck - les bruised by a la - dy in black. And I
Cal - ga - ry, and the soles of your shoes are

End Rhy. Fig. 2



let ring - - - - - let ring - - - - - let ring - - - - -



Gtr. 1: w/ Rhy. Fig. 2

F/C
(C/G)

Dm
(Am)



blind - ing light or tun - nels to gates of white, just our hands
held my tongue as she told me, "Son, fear is the
all worn down. The time for sleep is now, but it's noth - ing to

To Coda 1

Bb
(F)

F/C
(C/G)

C5
(G5)



clapsed so tight wait - ing for the hint of a spark. } If
heart of love." So I nev - er went back. }
cry a - bout 'cause we'll hold -

Chorus

Gtr. 1: w/ Rhy. Fig. 1

3rd time, Gtr. 1: w/ Rhy. Fig. 1 (1st 14 meas.)

Dm
(Am)

F
(C)

Bb
(F)

F
(C)

C/E
(G/B)



heav - en and hell de - cide that they both are sat - is - fied, il -

Dm
(Am)

F
(C)

C5
(G5)



lum - i - nate the no's on their va - can - cy signs. If

Words and Music by Tom Petty and Jeff Lynne

Moderate Rock ♩ = 112

§ Verse

2. E5 D5 G5 C5 G5 C5

And I won't back down. (I won't back Hey, down.

slight P.M. *f*

Chorus C5 G5 D5 G5 C5 G5 D5

ba - by, there ain't no eas - y way out.

slight P.M.

G5 C5 G5 D5

I won't back Hey, down. I will

slight P.M. slight P.M.

E5 D5 G5 E5 D5 To Coda

stand my ground, and I won't back down.

Oo.)

slight P.M.

⊕ Coda

D.S. al Coda
(take 2nd ending)

3. Well, I

slight P.M. -----|

slight P.M. -----|

Guitar Solo

Em D G

15/17 12/10 8

Em D G

(8) 7 4

Em D C Em D G

let ring -----|

9 (9) 12 10/12 10 12

Em D G5 C5 G5 C5

let ring -----|

(12) 2 4 3 3 2 0 3 2

(I won't back Hey, down.)

Chorus

C5 G5 D5 G5 C5 G5 D5

ba - by, there ain't no eas - y way out. —

slight P.M. —

G5 C5 G5 D5 1.

(I won't back Hey, down. — I —

slight P.M. —

E5 D5 G5 C5 G5 C5 2.

won't back down. — I won't back Hey, down.) — will

Oo. —

slight P.M. — slight P.M. —

E5 D5 G5 E5 D5 G5

stand my ground, _ and I won't back down. _
Oo. _

slight P.M. -----

9	9	9	9	7	7	7	5	5	5	5	5	5	5	5	5	9	9	9	9	7	7	7	5
9	9	9	9	7	7	7	5	5	5	5	5	5	5	5	5	9	9	9	9	7	7	7	5
7	7	7	7	5	5	5	3	3	3	3	3	3	3	3	3	7	7	7	7	5	5	5	3

E5 D5 G5

No, I won't back down. _
Oo.) _

slight P.M. -----

5	5	5	5	5	5	5	5	9	9	9	9	7	7	7	5								
5	5	5	5	5	5	5	5	9	9	9	9	7	7	7	5								
3	3	3	3	3	3	3	3	7	7	7	7	5	5	5	3								

Additional Lyrics

2. No, I'll stand my ground.
Won't be turned around.
And I'll keep this world from draggin' me down,
Gonna stand my ground.
And I won't back down.
3. Well, I know what's right.
I got just one life
In a world that keeps on pushin' me around.
But I'll stand my ground,
And I won't back down.

from the Motion Picture CITY OF ANGELS
Words and Music by John Rzeznik

Intro

* D5

Dmaj7/C#

D5

Gmaj7

Dadd9/F# D5

*Chord symbols reflect implied harmony.

1. And I'd

give up for-ev - er to touch _ you 'cause I know _ that you feel _ me some - how. You're the clos-

- 140 -

D5 E7 G5 Bm Asus4 G5

- est to heav - en that I'll ev - er be, and I don't wan-na go home right now. And all

D5 E7 G5 Bm Asus4 G5

I can taste is this mo-moment, and all I can breathe is your life. Well,

D5 E7 G5 Bm Asus4 G5

soon-er or lat - er it's o - ver, I just don't wan-na miss you to - night. And I

Chorus

Bm Asus4 G5

don't want the world _____ to see _____ me 'cause I don't _


Bm Asus4 G5

_____ think that they'd _____ un - der - stand. When

Bm Asus4 G5

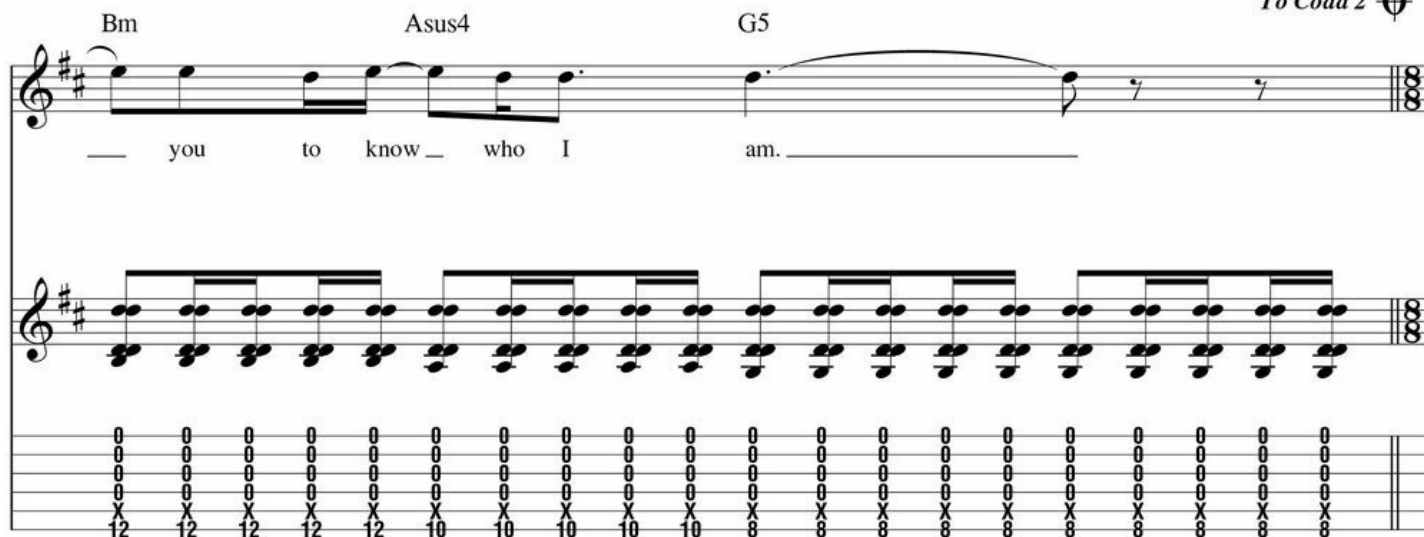
ev - 'ry - thing's _____ made to be bro - ken, I just want _____

To Coda 1 

To Coda 2 

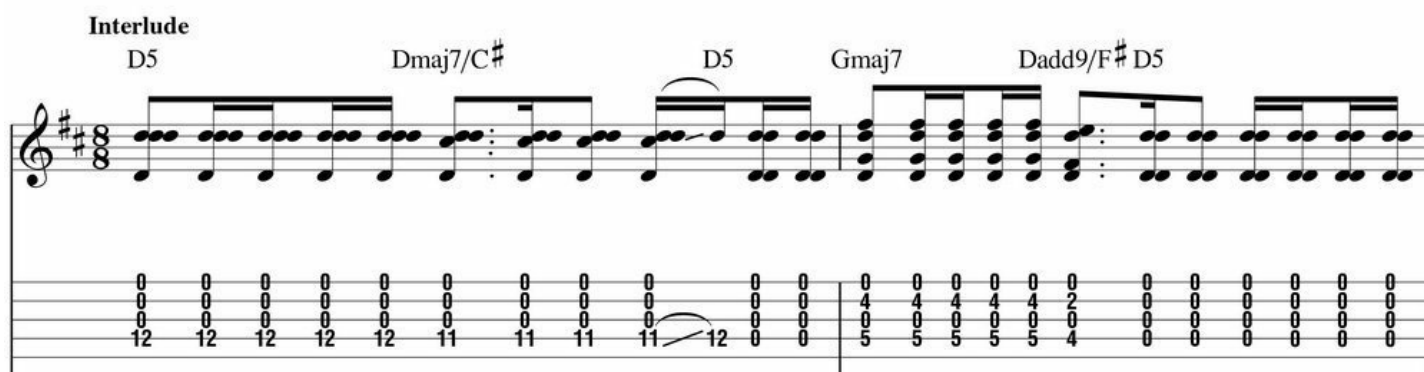
Bm Asus4 G5

— you to know — who I am. —



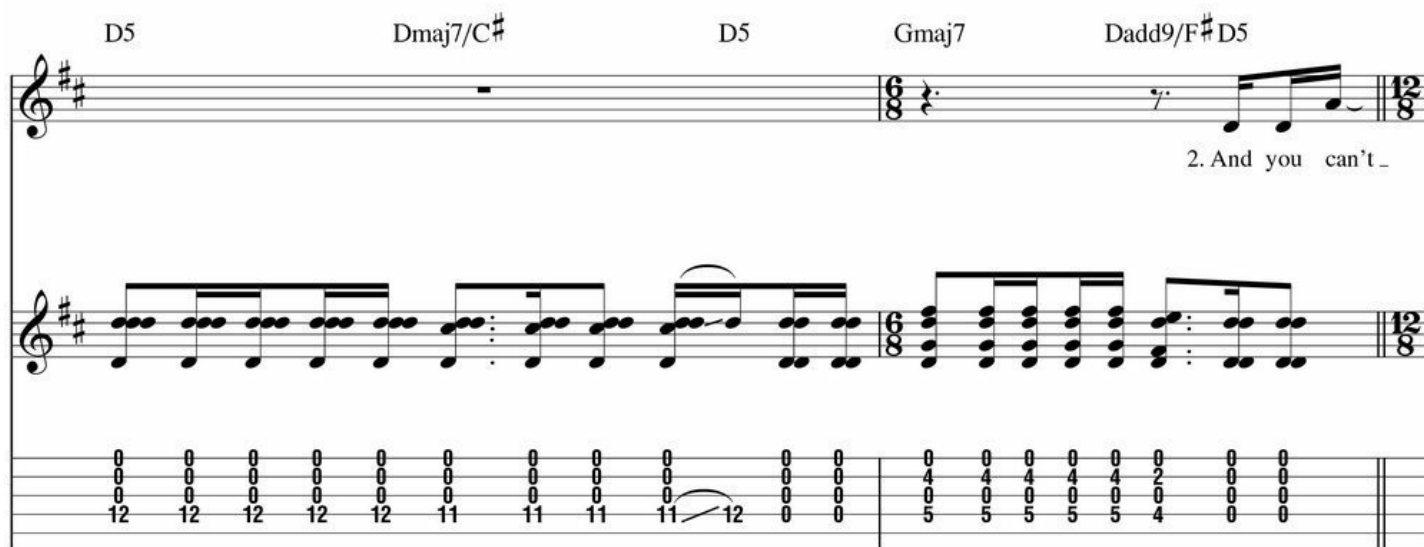
Interlude

D5 Dmaj7/C# D5 Gmaj7 Dadd9/F# D5



D5 Dmaj7/C# D5 Gmaj7 Dadd9/F# D5

2. And you can't —



Verse

D5 E7 G5 Bm Asus4 G5

___ fight the tears _ that ain't com-in' or the mo - ment of truth _ in your lies. _ When

D.S. al Coda 1

D5 E7 G5 Bm Asus4 G5

ev-ry - thing _ feels like the mov - ies, yeah, you bleed _ just to know _ you're a - live. _ And I

3 5 8 12 10 8

⊕ Coda 1

Interlude

The musical notation for the guitar solo is presented in two systems. The first system covers measures 12 to 15, and the second system covers measures 12 to 8. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The chords indicated above the staff are Bm, Dmaj7/C#, D5, Bm, Asus4, and G5. The solo is played on the high strings (treble clef) and the bass strings (bass clef). The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, as well as rests and accidentals. The bass clef staff shows the fret numbers for the bass strings, with some notes marked with '0' indicating open strings.

[illegible][illegible]

The image shows the musical notation for the guitar solo in 'Smells Like Teen Spirit'. It is written in D major (two sharps) and 4/4 time. The solo is divided into two sections: Bm (B minor) and G5 (G major). The Bm section consists of 16 measures, and the G5 section consists of 16 measures. The notation is a single melodic line on a treble clef staff. The Bm section features a series of eighth notes, while the G5 section features a series of quarter notes. The notes are as follows:

Bm Section (Measures 1-16):

Measure	Notes
1	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
2	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
3	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
4	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
5	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
6	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
7	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
8	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
9	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
10	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
11	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
12	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
13	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
14	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
15	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
16	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4

G5 Section (Measures 17-32):

Measure	Notes
17	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
18	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
19	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
20	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
21	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
22	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
23	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
24	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
25	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
26	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
27	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
28	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
29	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
30	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
31	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4
32	D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4

[illegible]

Bm Dmaj7/C# D5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 X X X X X X X X X X X X X X X X X X

Bm Asus4 G5 D.S. al Coda 2

0 0 0 0 0 0 0 0 0 0 0 0
 0 0 0 0 0 0 0 0 0 0 0 0
 0 0 0 0 0 0 0 0 0 0 0 0
 X X X X X X X X X X X X

And I

⊕ Coda 2

0 0 0 0 0 0 0 0 0 0 0 0
 0 0 0 0 0 0 0 0 0 0 0 0
 0 0 0 0 0 0 0 0 0 0 0 0
 X X X X X X X X X X X X

And I

Bm Asus4 G5

0
 0
 0
 X

don't want the world _____ to see _____ me 'cause I don't _

Bm Asus4 G5

0
 0
 0
 X

_____ think that they'd _____ un - der - stand. When

Bm Asus4 G5

ev - 'ry - thing's made to be bro - ken I just want _

The first system of music includes a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "ev - 'ry - thing's made to be bro - ken I just want _". Below the vocal line is a guitar accompaniment in treble clef, consisting of a series of chords. A fretboard diagram is provided below the guitar line, showing fingerings for each chord: Bm (12), Asus4 (12), G5 (12), Bm (12), Asus4 (12), G5 (10), Bm (10), Asus4 (10), G5 (10), Bm (8), Asus4 (8), G5 (8), Bm (8), Asus4 (8), G5 (8), Bm (8), Asus4 (8), G5 (8), Bm (8), Asus4 (8), G5 (8).

Bm Asus4 G5 Bm Asus4

— you to know _ who I am. I just want — you to know _ who I

Play 3 times

The second system of music continues the vocal line with the lyrics "— you to know _ who I am. I just want — you to know _ who I". The guitar accompaniment includes a section marked "Play 3 times" in 6/8 time. The fretboard diagram shows fingerings for each chord: Bm (12), Asus4 (12), G5 (12), Bm (10), Asus4 (10), G5 (8), Bm (8), Asus4 (8), G5 (8), Bm (12), Asus4 (12), G5 (12), Bm (10), Asus4 (10), G5 (10), Bm (10), Asus4 (10), G5 (10).

Outro

Bm Dmaj7/C# D5

am.

The third system of music is the "Outro" section. It begins with a vocal line in treble clef with the lyrics "am.". The guitar accompaniment is in treble clef and includes a section in 12/8 time. The fretboard diagram shows fingerings for each chord: Bm (12), Dmaj7/C# (12), D5 (12), Bm (14), Dmaj7/C# (14), D5 (14), Bm (15), Dmaj7/C# (15), D5 (15), Bm (15), Dmaj7/C# (15), D5 (15), Bm (15), Dmaj7/C# (15), D5 (15), Bm (15), Dmaj7/C# (15), D5 (15), Bm (15), Dmaj7/C# (15), D5 (15).

Bm Asus4 G5

Repeat and fade

The fourth system of music is a guitar accompaniment section. It consists of a series of chords in treble clef. The fretboard diagram shows fingerings for each chord: Bm (12), Asus4 (12), G5 (12), Bm (10), Asus4 (10), G5 (10), Bm (8), Asus4 (8), G5 (8), Bm (8), Asus4 (8), G5 (8), Bm (8), Asus4 (8), G5 (8), Bm (8), Asus4 (8), G5 (8), Bm (8), Asus4 (8), G5 (8).

Iron Man

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Intro

Slow Rock ♩ = 69

N.C.(Em)

TAB

f w/ dist.

*Bend behind the nut. **With effects.

poco accel.

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B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

Verse

Slightly faster $\text{♩} = 76$

N.C.(B5) (D5) (E5) (G5) (F#5) (G5) (F#5) (G5) (D5) (E5)

1. Has he lost his mind? Can he see or is he blind?
2., 5. See additional lyrics

(B5) (D5) (E5) (G5) (F#5) (G5) (F#5) (G5) (D5) (E5)

Can he walk at all, or if he moves will he fall?

1.

B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

2.

Interlude

N.C.(B5) (A5) (B5)

(A5) (B5) (A5) To Coda

B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

Verse

N.C.(B5) (D5)

(E5)

(G5) (F#5) (G5) (F#5) (G5)

(D5)

(E5)

3. He was turned to steel in the great mag - net - ic field,
4. See additional lyrics

7 10 10 12 12 15 14 15 14 15 14 10 10 12 12 20

(B5)

(D5)

(E5)

(G5) (F#5) (G5) (F#5) (G5)

(D5)

(E5)

when he trav - elled time for the fu - ture of man - kind.

7 10 10 12 12 15 14 15 14 15 14 10 10 12 12 20

Bridge

E5

D5

B5

No-bod - y wants him, he just stares at the world.
See additional lyrics

9 7 7 5 9 7 7 10 7 7 8 9 7 8 9

E5 D5

Plan-ning his venge - ance _ that he will _ soon un -

B5

furl. _

Interlude
Double-time ♩ = 164
N.C.(C#m)

Guitar Solo
N.C.(C#m)

N.C.(C#m)

Half-time feel ♩ = 76
B5

D.S. al Coda
(take 2nd ending)

⌘ Coda

(A5) Double-time ♩ = 164

N.C.

*Bend behind the nut.

N.C.(E5)

(D5)

(C#5)

(C5)

Guitar Solo

N.C.(E5)

(D5)

(C#5)

(C5)

[illegible]

The first system of the musical score for "The Sound of Silence" is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a series of eighth and sixteenth notes, with some measures containing triplets. The notes are labeled with chord symbols above them: (E5), (D5), (C#5), and (C5). Below the staff, there are two lines of guitar tablature. The first line shows fret numbers 9, (9), 9, (9), 9, (9), 9, 7, 9, 7, 9, 7, 5, 7, 5, 7, 7, 7, 7, (7), 5, 7. The second line shows fret numbers 9, (9), 9, (9), 9, (9), 9, 7, 9, 7, 9, 7, 5, 7, 5, 7, 7, 7, 7, (7), 5, 7. Arrows indicate the fretting hand's movement between frets, with labels like 1 1/2, 1 1/2, 1 1/2, 1 1/2, 1 1/2, 1/2, 1/2, and 1/2.

Outro
N.C.(E5) (D5) (C#5) (C5) (E5)
Play 3 times

7 5 7 5 7 5 7 4 5 4 5 4 5 4 5 7 5 7

Additional Lyrics

2. Is he live or dead?
I see thoughts within his head.
We'll just pass him there.
Why should we even care?
4. Now the time is here
For Iron Man to spread fear.
Vengeance from the grave,
Kills the people he once saved.

Bridge Nobody wants him,
They just turn their heads.
Nobody helps him,
Now he has his revenge.

5. Heavy boots of lead,
Fills his victims full of dread,
Running as fast as they can;
Iron Man lives again.

The Kill

(Bury Me)

Words and Music by Jared Leto

Verse

Moderately ♩. = 62

*Cmaj7(no3rd)

Dsus4(add6)

Riff A

Gtr. 1 (clean)

mf
w/ chorus
let ring throughout

1. What if I ___ want-ed to break? Laugh it all off in your _

TAB

5	0	0	0	5	0	0	0
3				3			
5	0	0	0	5	0	0	0
3				3			
7	0	0	0	7	0	0	0
5				5			
7	0	0	0	7	0	0	0
5				5			

*Chord symbols reflect implied harmony.

Em

B5(addb6)

— face. What would you do? (Oh.)

End Riff A

TAB

9	0	0	0	9	0	0	0
7				7			
9	0	0	0	9	0	0	0
7				7			
4	0	0	0	4	0	0	0
2				2			
4	0	0	0	4	0	0	0
2				2			

Gtr. 1: w/ Riff A

Cmaj7(no3rd)

Dsus4(add6)

What if I ___ fell to the floor? Could - n't take all this an - y -

Em

B5(addb6)

more. ___ What _ would you _ do, do, do?

Gtr. 2 (clean)

mp
w/ chorus

TAB

8	8	8	8	8	8	8	8	8	8	10	10	10	10	10	10	10	10	10	10
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
5	5	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7	7	7

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Gtr. 2 tacet
C5

[illegible]

*Two gtrs. arr. for one.

Gtr. 5
 (dist.)

Riff B

mf

12 12 12 12 12 12 12 12 12 12 12 12 12 10 10 10 10 10 10 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 10 10 10 10 10 10 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 10 10 10 10 10 10

9 9 9 9 9 9 9 9 9 9 9 9 9 7 7 7 7 7 7 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

[illegible]

E5
 B5
 Bsus4
 N.C.
 I am finished with you.

[illegible]

End Riff B

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 10 10 10 10 10 10 12 12 12 12 14 14 14 14 12 12 12 12 12 12 12 12

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 7 7 7 7 7 7 9 9 9 9 11 11 11 11 9 9 9 9 9 9 9 9

[illegible]

Verse

Gtrs. 3 - 6 tacet

Cmaj7

Dsus4

2. What if I _____ want - ed to fight? Beg for the rest of my

Riff C
Gtr. 7 (dist.)

mf
*w/ delay

*Delay set for eighth-note regeneration w/ 1 repeat.

life. What _ would you _ do? You

Em B5

***w/ echo set for dotted quarter-note regeneration w/ 2 repeats.

End Riff C

say _____ you _____ want - ed _____ more. What _____ are you wait - ing _____ for?

Gtr. 1: w/ Riff A
Gtr. 7: w/ Riff C
Cmaj7 Dsus4(add6)

Em B5(addb6)

***w/ echo set for dotted half-note regeneration w/ 1 repeat.

Chorus

Gtrs. 3 & 4; w/ Rhy. Fig. 1
Gtrs. 5 & 6; w/ Riffs B & B1

C5

Come _____ break me _____ down. _____

D5

Bur - y me, _____ Bur - y me. _____ I _____ am fin - ished _____ with

E5

B5

you. _____

Riff D2

Gtr. 6

8va

End Riff D2

19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19
17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17
16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16
14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14

Riff D1

Gtr. 5

End Riff D1

12	12	12	12	12	12	12	12	12	12	12	12	14	14	14	14	14	14	14	14
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
9	9	9	9	9	9	9	9	9	9	9	9	11	11	11	11	11	11	11	11

Riff D

Gtrs. 3 & 4

End Riff D

4	4	5	5	7	7	(7)	14	14	14	12
X	X	X	X	X	X	(5)	X	X	X	X
2	2	3	3	5	5		12	12	12	10

Gtr. 3: w/ Rhy. Fig. 1 (1st 4 meas.)
Gtrs. 5 & 6: w/ Riffs B & B1 (1st 4 meas.)

C5

D5

Look in my _____ eyes. You're kill-in' me, _ kill-in' me, _

Gtr. 4

12	12	12	12	12	12	12	12	12	12	12	12	14	14	14	14	14	14	14	14
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
10	10	10	10	10	10	10	10	10	10	10	10	12	12	12	12	12	12	12	12

E5 B5

All I want - ed was you.

Gtr. 6 *8va*

Gtr. 5

Gtr. 4

Gtr. 3

Bridge

Gtrs. 4, 5 & 6 tacet

A ^{sus2} _{sus4}

Bsus4

Em

I tried to be some - one else, but noth - in' seemed to

Gtr. 3

let ring

*Chord symbols reflect overall harmony.

Cmaj7 D \sharp Em Em/F \sharp Em/G Em/A

change. ____ I know ____ now this is ____ who I ____ real - ly ____ am in -

let ring -----

Cmaj7 Bsus4 D \sharp E5

side. Fin - 'ly found my - self ____ fight - in' ____ for a ____

let ring -----

Cmaj7 D \sharp E5

chance. ____ I know now Screamed: this is ____ who I ____ real - ly ____ am.

Gtrs. 3 & 4

let ring -----

Interlude

E5 C5 E5 C5

Oh, ____ ho. ____ Oh, ____ ho. ____

Gtrs. 3 & 4

Gtr. 8 (clean) divisi

mp

*w/ echo set for eighth-note regeneration w/ 1 repeat.

2.
Gtr. 8 tacet
E5
F#mb5
C5/G
Gtr. 5 tacet
N.C.
*Gtr. 9

Gtr. 5

let ring -----

Gtr. 4

*Synth. gtr.

Gtr. 3

Chorus

Gtrs. 3 & 4: w/ Rhy. Fig. 1
Gtrs. 5 & 6: w/ Riffs B & B1
Gtr. 9 tacet
C5

D5

Come _____ break me _____ down. _____ Bur - y me, _____ bur - y me. _____

E5
B5
Gtrs. 3 & 4: w/ Riff D
Gtrs. 5 & 6: w/ Riffs D1 & D2

I _____ am fin - ished _____ with you, you, you. _____

Gtrs. 5 & 6: w/ Riffs B & B1
C5
D5

Look in my _____ eyes. _____ You're kill-in' me, _____ kill-in' me. _____

Gtr. 3

Gtr. 4

E5

Gtrs. 5 & 6: w/ Riffs D1 & D2

B5

All I want - ed ____ was you. _____

C

*Voc. Fig. 1

End Voc. Fig. 1

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

D

Come _____ break me down, _____ break me

(Bur - y me, _ bur - y me.) _

Gtr. 6 8va

Gtr. 5

Gtr. 3

Gtr. 4

*Refers to upstemmed voc. only.

Words and Music by Ozzy Osbourne and Kevin Churko

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Em7 A/E End Riff A

End Riff A1

End Rhy. Fig. 2

Verse

Gtr. 3 tacet
2nd time, Gtr. 2: w/ Riff C
Em

1st time, Gtr. 2 tacet

Em(maj7)

Gtr. 2

Riff B

Gtr. 4 (dist.)

Gtr. 1

Rhy. Fig. 3

Em7 A/E

I back take the blows. place.

back in your

Gtr. 4 End Riff B

7 6

Gtr. 1 End Rhy. Fig. 3

P.M. P.M. P.M. P.M.

0 0 3 5 0 3 5 0 3 5 0 0 0 0 0 0 0 0 5 7 5 7 5 7 0 0 6 6 5 5

Gtr. 1: w/ Rhy. Fig. 3 (1 1/2 times)
Gtr. 4: w/ Riff B (3 times)

Em Em(maj7) Em7 A/E

'Cause all I need is blood and sweat and skin and bones.
I'll take you down and wipe that smile right off your face.

Gtr. 2

8 10 8 9 7 9 8 7 10

Em Em(maj7)

I'll take this rage. rat - tle your cage,
I'll watch you break, you're mine to take.

Gtr. 2 Riff C mp

P.M. P.M.

7 9 7 9 7 9 9 9 9 9 9 9 8 9 8 9 8 9 9 9 9 9 9 9

Gtr. 5 (dist.) mf

7 6

Em7 A/E Gtr. 5 tacet Em

no - bod - y said it's eas - y. It's do or die, -
 Don't blink, - you just might miss it. It's all or noth -

Gtr. 2

P.M. -----| P.M. ----| P.M. -| P.M. -----|

7 9 7 9 7 9 9 9 9 9 9 9 6 9 6 9 6 9 9 9 9 8 7 9 7 7 9 7 9 9 9 9 9 9 9

Gtr. 5

5 4

Gtr. 1 Rhy. Fig. 4

P.M. -----| P.M. P.M. P.M. -----| P.M. -----|

0 0 3 5 0 3 5 0 3 5 0 0 0 0 0 0 0 0 0 0 5 7 0 3 5 0 3 5 0 0 6 6 5 5 0 0 3 5 0 3 5 0 3 5 0 0 0 0 0 0

Em(maj7) Em7 A/E

on - ly the strong sur - vive. Get read - y for the
 - ing, no - where left to run. Are you read - y for the

Gtr. 2 End Riff C

P.M. -----| P.M. -----|

8 9 8 9 8 9 9 9 9 9 9 9 7 9 7 9 7 9 9 9 9 9 9 9 6 9 6 9 6 9 8 7 9 7 9 7 10 9

Gtr. 1 End Rhy. Fig. 4

P.M. -----| P.M. P.M. P.M. -----|

0 0 3 5 0 3 5 0 3 5 0 0 3 3 0 0 0 0 3 5 0 3 5 0 3 5 0 0 0 0 0 0 0 0 0 0 5 7 0 3 5 0 3 5 0 3 5 0 0 6 6 5 5

Pre-Chorus

C5

D5



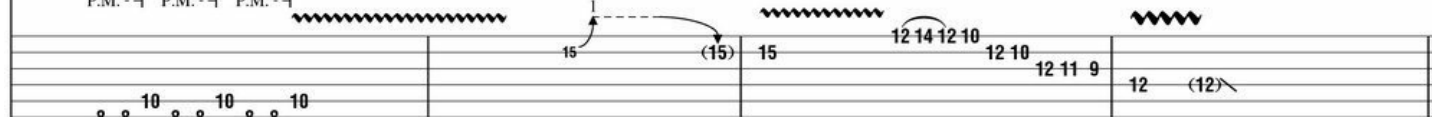
last stand. Get read-y, I'm your hang man. last fight? Get read-y with the war cry. Let me hear you

Riff D

End Riff D



P.M. -1 P.M. -1 P.M. -1



Rhy. Fig. 5

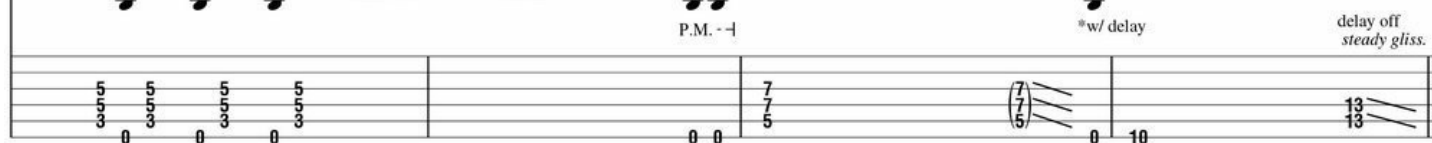
End Rhy. Fig. 5



P.M. -1

*w/ delay

delay off steady gliss.



*Set for eighth-note regeneration w/ 3 repeats.

Chorus

Gtr. 2 tacet

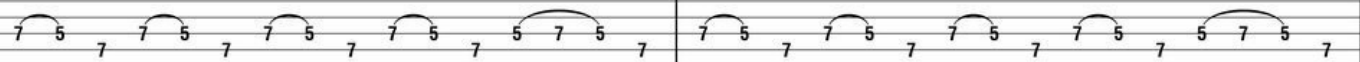
E5



scream like you want it! (Want it! Let me hear you

Riff E

End Riff E



Rhy. Fig. 6

Gtr. 1



Gtr. 3: w/ Riff E (1 1/2 times)

G5

Bb5

A5

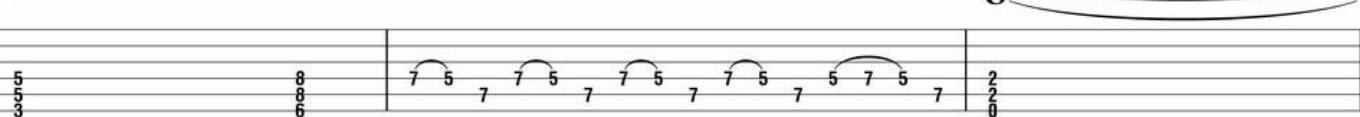
E5



yell like you mean it! Mean If you gon - na go down, go... ...loud, go...

Riff E

End Rhy. Fig. 6



G5 E5 Bb5 E5 G5 N.C.

Let me hear you

Gtr. 6

8va

loco

steady gliss.

17 19 21 17 19 21 17 19 21 17 19 21 19 20 21 19 20 22 19 20 22 22

24

Gtr. 1

*Gtr. 7

Gtr. 1 divisi

10/5 0 10 0 10 0 10 0 9

*Bass arr. for gtr.

**Gtr. 7 to left of slash in tab.

Chorus

Gtr. 1: w/ Rhy. Fig. 6
Gtr. 3: w/ Riff D (4 times)
Gtrs. 6 & 7 tacet

E5 G5 Bb5 A5

scream like you want _ it! (Want _ it! Let me hear you yell like you mean _ it! Mean _ If you gon - na go

down, go... ...loud, go... ...strong, go... ...proud, go... ...on, go... hard or go home! Let me hear you

Gtr. 1

P.M. - 4

7 7 7 5

D.S. al Coda

Coda

Outro

E5 N.C.

Let me hear you... Let me hear you scream!

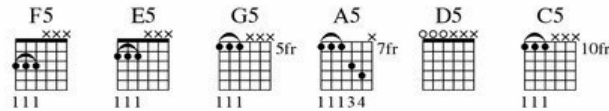
Gtr. 1

5 3 0 5 3 0 5 3 0 5 3 0 3 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 0 0 0 0

***w/ echo as before w/ multiple decaying repeats.

Lonely Day

Words and Music by Daron Malakian and Serj Tankian



Gtrs. 1 & 3-7: Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Gtr. 2: Drop D tuning, down 1/2 step:
(low to high) D♭-A♭-D♭-G♭-B♭-E♭

Intro

Moderately ♩. = 76

**Am

F♯

C

E7

Riff A

End Riff A

*Gtr. 1 (clean)

*Two gtrs. arr. for one.

**Chord symbols reflect implied harmony.

Verse

Gtr. 1: w/ Riff A (4 times)

Am

F♯

C

E7

Am

1. Such a lone - ly day, ___

and it's mine.

The most

lone - li - est day of my life. _____

Such a lone - ly day ___

should be

banned.

It's a day that I ___ can't stand. _____

Chorus

Gtr. 2: w/ Rhy. Fig. 1

A5 D5 F5 D5 C5 D5 E5 D5 A5 D5

The most lone - li - est day of my life. _____ The most

Rhy. Fig. 1 End Rhy. Fig. 1

*Gtr. 2 (dist.)

f

10 10
9 9
7 7
7 7
7 7

0 3 3 0 10 10 0 2 2 0

0 3 3 0 10 10 0 2 2 0

*Doubled throughout

Verse

Gtr. 1: w/ Riff A (4 times)

F5 D5 C5 D5 E5 D5 Am F#

lone - li - est day of my life. _____ 2. Such a lone - ly day _____

C E7 Am F# C

should-n't ex - ist. _____ It's a day that I'll nev - er miss. _____

E7 Am F# C E7

Such a lone - ly day, _____ and it's mine. _____

Gtr. 3 (clean)

mf

12 13 12 13 13 / 15 13 13 12

Gtr. 4 (clean)

mf

13 14 13 14 14 / 16 14 14 13

14 15 14 15 15 / 17 15 15 15 \ 14

Gtrs. 3-5 tacet

Am F⁶ C E7

The most lone - li - est day of my life.

Bridge

F5 E5 G5 A5 D5 F5 E5

Gtr. 2

And if you go, I wan-na go with you. And if you die, ____

Gtr. 6 (clean)

Gtr. 3 divisi

17 17 17 16 15 15 15 12 15 13 17 17 17 16

Gtr. 4

Gtr. 5 divisi

10 10 10 9 7 7 7 8 7 10 9 10 10 10 9 7

G5 A5 D5 F5 E5 D5

P.M. -----

I wan-na die with you. Take your hand and walk a

Gtr. 3

Gtr. 4

Gtr. 5

13 (13) 12 13 15 13 13 13 12 12 12 12

10 9 10 8 7 10 12 10 9 10 9 9 9 9 9

Guitar Solo

Gtr. 5 tacet

Gtr. 2: w/ Rhy. Fig. 2 (3 times)

A5 D5 F5 D5 C5 D5 E5 D5 A5 D5

Rhy. Fig. 2

End Rhy. Fig. 2

way. _____
(way.) _____

Gtr. 3

12 12 15 13 12 13 12 13 12 13 15 13 12 13 15 13 12 12 12

Gtr. 4

13 13 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 13

F5 D5 C5 D5 E5 D5 A5 D5

Gtr. 5

Gtr. 6
divisi

Riff B

End Riff B

* 8va

Riff B1

End Riff B1

17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17

* Applies to both gtrs.

Gtr. 3

13 12 12 13 13 12 12 15 15 17 15 13 12 13 12 13 12 13 12 15 13 15 12 12 19 19 19 19 19 19 19 19 19 19

Gtr. 4

14 12 12 15 14 12 12 12 13 12 12 15 13 15 13 12 14 12 14 14 14 14 14 12 12 12 12 12 12 12 12 12 12

Gtr. 7 (clean)

Gtr. 4
divisi

mf

Gtr. 3

8va -----

F5 **D5** **C5** **D5**

loco

19 20 19 17 19 17 15 17 15 13 15 13 12 13 12 15 12 15 | 13 15 13 12 13 12 14 12 14 12 13 15 12 13 15 13 12 15

12 13 12 15 12 15 13 15 13 12 13 12 14 12 14 12 14 12 | 15 12 15 14 15 14 12 14 15 12 14 12 13 15 13 12 14

12 13 12 14 12 14 12 10 12 10 9 10 9 12 9 12 | 10 12 10 9 10 9 12 9 12 9 10 12 9 10 12 10 9 12

E5 **D5** **A5** **D5**

13 15 12 13 15 13 12 15 13 15 12 13 15 13 12 15 | 13 15 12 13 15 13 12 15 13 15 12 13 15 13 12 15

13 14 12 13 15 13 12 14 13 14 12 13 15 13 12 14 | 13 14 12 13 15 13 12 14 13 14 12 13 15 13 12 14

10 12 9 10 12 10 9 12 10 12 9 10 12 10 9 12 | 10 12 9 10 12 10 9 12 10 12 9 10 12 10 9 12

F5 D5 C5 D5

13 15 12 13 15 13 12 15 13 15 12 13 15 13 12 15

13 14 12 13 15 13 12 14 13 14 12 13 15 13 12 14

10 12 9 10 12 10 9 12 10 12 9 10 12 10 9 12

E5 D5 Chorus A5 D5 F5 D5

Rhy. Fig. 3

Gtr. 2

The most lone - li - est day of my

Gtr. 5

Gtr. 6 *divisi*

Gtr. 3

Gtr. 7

Gtr. 4

13 15 12 13 15 13 12 15 13 15 12 13 15 13 12 15

13 15 12 13 15 13 12 15 13 15 12 13 15 13 12 15

13 14 12 13 15 13 12 14 13 14 12 13 15 13 12 14

10 12 9 10 12 10 9 12 10 12 9 10 12 10 9 12

Gtrs. 3-7 tacet

Gtr. 2: w/ Rhy. Fig. 3

C5 D5 E5 A5 D5 F5 D5

life. _____ The most lone - li - est day of my

Gtr. 2

End Rhy. Fig. 3

Gtr. 2: w/ Rhy. Fig. 2 (1 1/2 times)

C5 D5 E5 A5 D5 F5 D5

life. _____ The most lone - li - est day of my

C5 D5 E5 D5 A5 D5 F5 D5

life _____ (Ah.) _____

Outro-Verse

Gtr. 1: w/ Riff A (1 1/2 times)

Gtr. 2 tacet

C5 D5 E5 D5 Am F#m

Such a lone - ly day, _____

Gtr. 2

C E7 Am F#

and it's mine. It's a day that I'm glad I _____ sur -

Slowly ♩ = 65

C E7 A

rit. rit.

vived. _____

Gtr. 3

rit. rit.

8va 7

Harm.

5

Pitch: E

Gtr. 4

rit.

mp *p*

rit. steady gliss.

w/ dist. w/ slide

20 17

*Vol. swell

Gtr. 5

rit.

mp *p*

rit. steady gliss.

w/ dist. w/ slide

16 14

**Vol. swell

Gtr. 1

rit. rit.

3 2 0 1 0 0 0 0 1 0 1 0 10 7 9 7 10

Maggie May

Words and Music by Rod Stewart and Martin Quittenton

Intro

Rubato

Am G5 Am G5 A5 G5 A5 D5 C5 A5

mf
w/ fingers
let ring throughout

5 3 0 2 1 3 3 0 5 8 7 5 3 0 2 2 0 3 2 0

7 5 3 2 0 2 0 7 5 7 5 3 0 2 2 0 3 2 0

Em D Em Bm Em G A B Em E

1. 2.

0 7 5 3 2 0 3 0 0 2 4 0 0 0 0 1 0

0 0 0 2 0 2 0 3 0 2 0 0 0 0 0 0 0

Moderately ♩ = 130

Dsus2 Dsus³ G5/D D5 G5

w/ pick

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Dsus2 D Dsus³ G5/D D5 Bm G

0 0 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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Verse

A G5 D

1. Wake up, Mag - gie, I _____ think I got some - thin' to say to you. ____
 2., 3., 4. See additional lyrics

A G5

It's late Sep - tem - ber and I real - ly should _ be back _

D G5

_____ at school. I know I keep you a - mused, _

D G5 A

_____ but I feel I'm be - ing _ used. ____ Oh,

Em F#m7 Em

Mag - gie, I could - n't have tried _____ an - y more. _____

2nd & 3rd times, substitute Fill 1
4th time, substitute Fill 3

Dadd9/F# Em A

You led me a - way from home just to

Em A Em

save you from be - ing a - lone. You stole my heart, _____ and that's _____

Fill 1

Fill 3

To Coda

1.

2nd, 3rd & 4th times, substitute Fill 2

A D

what real - ly hurts. 2. The

2.

3.

Guitar Solo

Em

w/ slight dist.

A

D

G5

D.S. al Coda

Em

D

G5

D

Fill 2

⊕ Coda

Guitar Solo

Em A

D G5 Em D

G5 D

Em A D

G5 Em G5

Mandolin Solo

D Dsus4 G5/D

8va -----

15 15 15 15 15 15 15 15 15 17 14 15 17 17 17 17 17 17 17 17 17 15 14 15 15 15 15 15 15 15 15 15 14 17 17

D *Dsus4/E

8va -----

15 15 15 15 15 15 15 15 15 15 15 15 14 16 15 15 15 15 15 15 15 15 17 14 15 17 17 17 17 17 17 17 17 17 15 14 17

*Bass plays E.

G5/D D

8va -----

15 15 15 15 15 15 15 15 15 14 17 17 15 15 15 15 14 16 15 15 15 15 17 14 15

Dsus4/E G5/D

8va -----

17 17 17 17 17 17 17 17 17 15 15 14 14 17 17 15 15 15 15 15 15 15 15 15 14 14 17 17 17

D Dsus4/E

8va -----

15 15 15 15 14 16 15 15 15 17 14 15 17 17 17 15 14 17

G5/D D Em7/D D

8va

15 15 15 14 17 17 15 15 15 15 15 15 14 16 15 15 15 15 17 14 15

Dsus4/E G5/D D

8va

17 17 17 17 17 17 17 19 17 17 17 17 15 15 15 15 14 14 14 14 15 15 15 15 15 15 15 15 15 15 15 15 14 14 16 16

Outro D Dsus4/E

Mag - gie, I _____ wished I'd nev -

8va

15 15 15 15 15 15 15 15 15 17 14 15 17 17 17 17 17 17 17 17 15 14 17

G5 D

- er seen — your face.

8va

15 15 15 15 15 14 17 17 17 17 15 17 15 15 15 15 15 15 15 17 16 15 15 15 15 15 17 14 15

Dsus4/E G5

8va -

D

8va -

Dsus4/E G5

8va -

Fade out

Additional Lyrics

2. The morning sun, when it's in your face, really shows your age.
But that don't worry me none. In my eyes, you're everything.
I laughed at all of your jokes.
My love you didn't need to coax.
Oh, Maggie, I couldn't have tried any more.
You led me away from home
Just to save you from being alone.
You stole my soul, and that's a pain I can do without.
3. All I needed was a friend to lend a guiding hand.
But you turned into a lover and, mother, what a lover! You wore
me out.
All you did was wreck my bed,
And, in the morning, kick me in the head.
Oh, Maggie, I couldn't have tried any more.
You led me away from home
'Cause you didn't want to be alone.
You stole me heart; I couldn't leave you if I tried.
4. I suppose I could collect my books and get on back to school.
Or steal my daddy's cue and make a living out of playing pool.
Or find myself a rock 'n' roll band
That needs a helping hand.
Oh, Maggie, I wish I'd never seen your face.
You made a first-class fool out of me.
But I'm as blind as a fool can be.
You stole me heart, but I love you anyway.

Message in a Bottle

Music and Lyrics by Sting

Intro

Moderately fast ♩ = 150

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

mf
w/ slight dist.
let ring throughout

TAB

Verse

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2

1. Just a cast - a - way, - an is - land lost - at sea, -
2.,3. See additional lyrics

TAB

F#sus2 C#sus2 Asus2 Bsus2 F#sus2

oh. - An - oth - er lone - ly day, -

TAB

C#sus2 Asus2 Bsus2 F#sus2

no one here ____ but me, ____ oh. ____

C#sus2 Asus2 Bsus2 F#sus2

More lone - li - ness ____ than

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2

an - y man ____ could bear. ____ Res - cue me ____

F#sus2 C#sus2 Asus2 Bsus2 F#sus2

____ be - fore ____ I fall ____ in - to ____ de - spair, ____ oh. ____

The musical score is for the song "I'll send an SOS to the world." It is written in G major (one sharp) and 4/4 time. The melody is on a single staff, and the accompaniment is on a second staff. The lyrics are: "I'll send an SOS to the world. I'll send an SOS." The score includes a key signature of one sharp (F#) and a time signature of 4/4. The melody is written in a simple, accessible style, with the accompaniment providing a steady harmonic foundation. The lyrics are written below the melody, with the words "I'll", "send", "an", "S.", "O.", "S.", "to the world.", "I'll", "send", "an", "S." aligned with the corresponding notes. The score is divided into two systems, with the first system covering the first line of the melody and the second system covering the second line. The accompaniment is written in a similar style, with chords and single notes. The score is a simple, accessible musical score for a song about sending an SOS to the world.

Musical score for the song "O S to the world. I hope that some one gets my,". The score is written for a single melodic line (treble clef) and a harmonic accompaniment (bass clef). The key signature is D major (two sharps: F# and C#). The time signature is 7/8. The melody is marked with notes and rests, with lyrics underneath. The accompaniment consists of chords. The score is divided into three measures by bar lines. The first measure contains the lyrics "O S to the world." and the second measure contains "I hope that some one gets my,". The third measure is empty. The notes in the melody are: D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133,

F#5 D5 F#5
 I hope _ that some - one gets _ my, I hope _ that some-
 4 4 2 4 4 2 4 4 2 4 4 2 4 4 2 4 4 2 7 7 5 7 7 5 7 7 5 7 7 5 7 7 5 7 7 5 4 4 2 4 4 2 4 4 2 4 4 2 4 4 2 4 4 2

The musical score for the 'Coda' and 'Chorus' sections is as follows:

Coda: The melody starts on a D5 note, followed by a quarter note, a half note, and a quarter note. The lyrics are: "one gets my".

Chorus: The melody starts on a C#m note, followed by a quarter note, a half note, and a quarter note. The lyrics are: "mes-sage in a bot-tle, yeah.".

1. A C#m A F#m7

Mes - sage in ___ a bot - tle, ___ yeah. ___

2. C#m A C#m A

Oh. ___ Mes - sage in ___ a bot - tle, ___ yeah.

1. C#m A F#m7

2.

D.S. al Coda

⊕ Coda

Chorus

1., 2., 3.

C#m A C#m

Mes - sage in a bot - tle, yeah.

A F#m7

4.

Outro

C#sus2 Asus2 Bsus2 F#sus2 Play 4 times

C#sus2 Asus2 Bsus2 F#sus2 Repeat and fade

Send - ing out an S. O. S.

Additional Lyrics

2. A year has passed since I wrote my note.
I should have known this right from the start.
Only hope can keep me together.
Love can mend your life, but love can break your heart.
3. Woke up this morning, I don't believe what I saw,
Hundred billion bottles washed up on the shore.
Seems I never noticed being alone.
Hundred billion castaways, looking for a home.

More Than Words

Words and Music by Nuno Bettencourt and Gary Cherone

Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Moderately slow ♩ = 96

G Rhy. Fig. 1 G/B Cadd9 Am7 C D Dsus4 G End Rhy. Fig. 1

Gtr. 1 (acous.)
mf
w/ fingers
let ring throughout

* Hit muted strings w/ R.H. throughout.

G/B Cadd9 Am7 C D Dsus4 G End Rhy. Fig. 2

Rhy. Fig. 2

Verse

Gtr. 1: w/ Rhy. Fig. 2

G/B Cadd9 Am7 C D Dsus4 G

1. Say - ing "I _____ love _____ you" is not the words _____ I want _____ to _____ hear _____ from you. _____

G/B Cadd9 Am7 C

_____ It's not that I _____ want _____ you not to say, _____ but if _____

Gtr. 1 Rhy. Fig. 3

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you on - ly knew how eas - y

D Dsus4 Em Am7

End Rhy. Fig. 3

The first system of music features a vocal line with the lyrics "you on - ly knew how eas - y". The guitar line includes chords D, Dsus4, Em, and Am7. The bass line shows fret numbers and strumming patterns (X for strum, 0 for open string).

it would be to show me how you feel. More than words

D7 G D/F# Dadd2/F# Em Am7

* T = Thumb on 6th str.

The second system continues the vocal line with "it would be to show me how you feel. More than words". The guitar line includes chords D7, G, D/F#, Dadd2/F#, Em, and Am7. The bass line includes a note marked with an asterisk and 'T', indicating a thumb-on-6th-string technique.

Chorus

is all you have to do to make it real.

D7 G7 G7/B C

Rhy. Fig. 4

The chorus section begins with the vocal line "is all you have to do to make it real.". The guitar line includes chords D7, G7, G7/B, and C. The bass line is labeled "Rhy. Fig. 4" and shows a specific rhythmic pattern.

Then you would - n't have to say that you love

Cm G Em7

The final system of music features the vocal line "Then you would - n't have to say that you love". The guitar line includes chords Cm, G, and Em7. The bass line shows fret numbers and strumming patterns.

me, 'cause I'd al - read - y know. What

Am7 D7 G

End Rhy. Fig. 4

would you do if my heart was torn in two?

Dadd2/F# Em Bm C

Rhy. Fig. 5

More than words to show you feel that your love

G/B Am7 D7

for me is real. What would you say

G

Dadd2/F# Em Bm C

if I took those words a way? Then you could

3 0 3 0 X 0 | X 0 0 X 3 3 X 1 | 0 1 X 1 1 X 1
2 2 2 X 0 | X 2 X 2 4 X 3 | 2 X 3 3 3 X 3

G/B Am7 D7

n't make things new just by saying "I love you." (You

End Rhy. Fig. 5

(1 0 2 3) 0 1 X 0 1 X 3 3 X 1 | 0 1 X 3 1 1 0 X X | 2 1 2 0

Interlude

Gtr. 1: w/ Rhy. Fig. 1

G G/B Cadd9 Am7 C D Dsus4 G

La, dee, da, la, dee, da, dee, dai, dai, da. More than words.

La, dee, da.)

G/B Cadd9 Am7 D7

La, dee, da, dai, da.

Gtr. 1

3 3 X 3 3 X 3 | 3 3 X 3 3 X | 1 0 2 1 2 0

* Hit body of gtr.

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 3

[illegible]

* Strum accented chords w/ nails (all downstrokes); hit muted strings w/ R.H. as before.

Gtr. 1; w/ Rhy. Fig. 4

Then you would - n't have to say that you love me, 'cause

Slower Am7 Free time D

rit. oo.

rit. accel.

6 6 6 6 6

2 3 5 17 5 3 2 3 5 15 5 3 2 3 5 17 5 3 2 3 5 15 5 3 2 3 5 14 5 3 2 3 5

0 2 0 1 0 1 0 2 0

12 12 9

15 5 3 2 3 5 14 5 3 2 3 5 12 5 3 2 3 5 10 5 3 2 3 5 7 5 3 2 5 7 5 2 0 7 5 3 0 7 4 2 0 7 4 2 9 4 2 0

0

N.C. A tempo

G

More than words.

Harm. Bend neck

-1/2 -1/2 -1/2

0 3 3 3 0 3 2 2

Csus2 rit. G/B Gm/Bb Freely Am7 G

rit.

3 0 3 3 3 0 3 3 3 0 3 3 0 1 0 3 5 3 5 3

3 2 1 0 2 0

New Kid in Town

Words and Music by John David Souther, Don Henley and Glenn Frey

Chord diagrams for the Intro section:

E, B7, A, Asus2, Esus4, F#m7add4, G#sus4, G#, C#m, F#, F#m, F#m7, Aadd9, E/G#, E type2, Am7, C/D, D, G, C, C type2, Em, G#m7, Am.

Intro

Moderately ♩ = 108

Intro musical notation for Gtr. 1 (acous.) and Gtr. 2 (elec.).

Chord diagrams: E, B7.

Dynamic: *mp*.

Tempo: Moderately ♩ = 108.

Performance instruction: *mf* w/ clean tone.

Tablature for Gtr. 2 (elec.) is provided below the staff.

* Two gtrs. arr. for one.

Musical notation for the Intro section, including Gtr. 1 (acous.) and Gtr. 2 (elec.).

Chord diagrams: A, Asus2, B7, E.

Performance instruction: Harm. — — — — —

Tablature for Gtr. 2 (elec.) is provided below the staff.

Verse

E
Rhy. Fig. 1

Gtrs. 2 & 3 tacet
B7

Verse musical notation for Gtr. 1 (acous.) and Gtr. 2 (elec.).

Chord diagrams: E, B7.

Performance instruction: (cont. in notation)

Lyrics: 1. There's talk on the street, — it sounds so — fa-mil-iar.

Performance instruction: *mf* w/ clean tone.

Tablature for Gtr. 2 (elec.) is provided below the staff.

End Rhy. Fig. 1

Gtr. 1

Great ex - pec - ta - tions, ev - 'ry - bod - y's watch - ing you. —

Gtr. 1

Gtr. 2

(cont. in slash)

Gtr. 1: w/ Rhy. Fig. 1, 1st 6 meas., simile

Gtr. 2 tacet

E

B7

Peo - ple you meet — they all — seem — to know — you. —

Asus2

B7

E - ven your old — friends treat you like you're some -

Chorus

Gtr. 2 tacet

E
Rhy. Fig. 2

F#m7add4

G#sus4

G#
End Rhy. Fig. 2C#m
Rhy. Fig. 3

F#

Gtr. 1

- thing new. — John - ny come late - ly,

Gtrs. 2 & 3

Riff A

End Riff A

Gtr. 3

Rhy. Fig. 3A

let ring — — — — — let ring — — — — —

* T = Thumb on 6 .

C#m F# C#m F#

the new kid in town. Ev - 'ry - bod - y loves _ you.

let ring _ _ _

End Rhy. Fig. 3A

F#m B7 Verse E

So don't _ let _ them down. _ _ _ 2. You look in her eyes, _ _ the _ mu - sic be -

(Oo. _ _ _ _ _)

End Rhy. Fig. 3

F#m7 B7 F#m7 B7 A Asus2 B7

gins to play. _ _ Hope-less ro - man - tics, here we go a -

Gtr. 3

E

gain. — But af - ter a - while — you're look-ing the

w/ pick & finger

9	9	9	7	5	5	5	4	2	0	0
9	9	9	7	6	6	6	4	2	2	

A B7 A B7 A Asus2 B7

oth - er way. — It's those rest - less — hearts that nev - er

w/ pick & finger

Gtr. 1

Gtr. 2 divisi

2	4	5	7	12	11
2	4	6	7	10	11
	6		6	9	9
				11	2

Chorus

Gtr. 1: w/ Rhy. Fig. 2
Gtrs. 2 & 3: w/ Riff A

Gtrs. 1 & 3: w/ Rhy. Figs. 3 & 3A, simile
Gtr. 2 tacet

E F#m7add4 G#sus4 G# C#m F# C#m

mend. — Oh, — John-ny come late - ly, the new kid in

town. Will she still love _ you when you're not a - round? (Ah. —)

Gtr. 2 & 3

2	2	2	2	2	0	2	0
4	2				2	1	0

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1, simile

Gtr. 2 tacet

E

B7

Asus2



Gtr. 4 (elec.)



Gtr. 3



B7

E

Aadd9

E/G#

F#m7add4 E type2

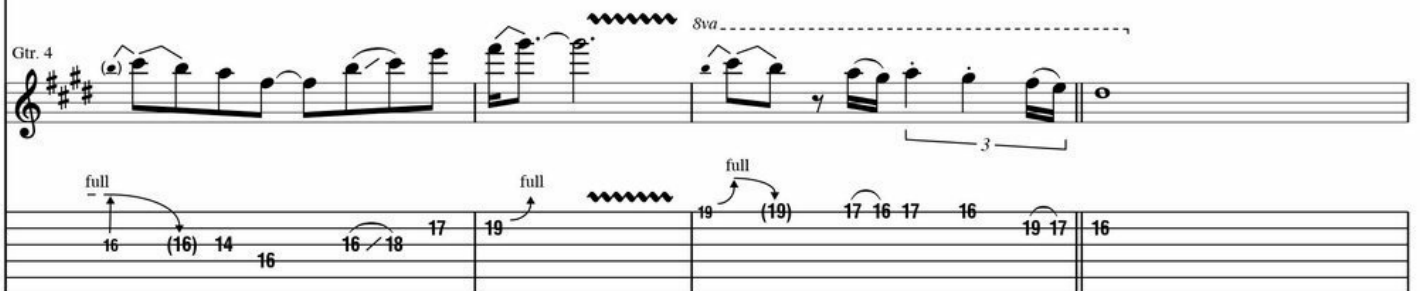
Interlude

B7

Gtr. 1



Gtr. 4



Gtr. 3



* next 6 meas.

Gtr. 4 tacet

E

B7

Gtr. 1

things you should have told _____ her, but night af - ter

Gtr. 3

C#m

F#

Am7

Gtr. 1

night you're wil - lin' to hold _____ her, just hold _____ her. Tears _____ on your

Gtrs. 2 & 3

Verse

Gtr. 2 tacet

G

Rhy. Fig. 4

Gtr. 1

C/D

D

shoul - der. (Oo. _____) There's talk on the street _____ it's there to re - mind _____

Gtr. 3

End Rhy. Fig. 4

C D C D C type2 D

Gtr. 1

you. It does-n't real-ly mat - ter which side ____

Gtr. 3

Gtr. 2

G 6 3fr G D C

Gtr. 1: w/ Rhy. Fig. 4, simile G

__ you're on. ____ You're walk - ing __ a - way __

full 1/2 full

7 (7) 7/10 12 12 12 13

C D C D C D

and they're talk-ing be-hind you. They will nev-er for-get you till

w/ pick & finger

12 15 14 12 10 12 11

Gtr. 4 tacet D

G B7 Em

Gtr. 1

some-bod-y new comes a-long. Where you been

Gtr. 3

Gtrs. 2 & 3

Gtrs. 2 & 3

Gtr. 4 divisi

w/ dist. P.M. —

Riff B

7 7 5 3 2 0 2 1 2 0 2 3 2 0 0

A Em

Gtr. 4: w/ Riff B, 1 1/2 times

A Em

late-ly? There's a new kid in town. Ev-'ry-bod-y

Gtrs. 2 & 3

P.M. —

End Riff B

2 2 2 0 3 0 2 2 2 0 3 0 2

A Am7 B7 **Outro** E
Rhy. Fig. 5

loves him don't they? And he's hold-ing her and you're still a round.

(Ah.

let ring throughout

G#m7 A B7 **End Rhy. Fig. 5** E
Gtr. 1: w/ Rhy. Fig. 5, 1 3/4 times, simile

Oh, my my. There's a new kid in town.

Ah.

G#m7 A B7 E

Just an - oth - er new kid in _ town. _____

Ah. _____

0 0 0 | 0 0 4 4 | 4 2 0 2 | 0 0

4 | 2 4 4 | 4 2 1 2 | 2 2

G#m7 A Am E

Rhy. Fig. 6

Gtr. 1

Oo, _____ hoo. _____

Gtrs. 2 & 3 Riff C

simile on repeat

0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

4 | 2 4 7 | 3 7

1. C#m End Rhy. Fig. 6 2. C#m

Ev-'ry-bod-y's talk-ing 'bout the } new kid in town.
 Ev-'ry-bod-y's walk-ing like the }

Oo, _____ hoo. There's a

End Riff C

(0) 0 0 0 6 6 6 6 6 6 (6) 6 6 6

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 6 & Riff C, till fade, simile E C#m Bkgd. Voc.: w/ Voc. Fig. 1, till fade, simile

I don't want to hear it. I _____ don't want to hear it. Ah,

End Voc. Fig. 1

new kid in town. There's a new kid in town.)

E C#m E

hoo. _____

C#m Begin Fade E

Ev-'ry-bod-y's talk-ing. _____ Peo-ple start-ed walk-ing. Mm. _____

C#m E C#m Fade Out

Mm. _____

Words and Music by Tito Puente

D9

Am7

D9

[illegible][illegible][illegible][illegible]

Verse
Am7 D9 Am7 D9

1. Oy - e co - mo va, mi rit - mo. Bue - no pa go - zar, mu - la - ta.

mp

Am7 D9 Am7 D9

Oy - e co - mo va, mi rit - mo. Bue - no pa go - zar, mu - la - ta.

Am D Am D9

Guitar Solo

f

Am7 D9

Am7 D9 Am7 D9

Am7 D9


Am7 D9 Am7 D9

Am7 D9

Am7 D9 Am7 D9

Interlude
Am7 D9 N.C. *Play 3 times*

Am Am(maj7) D9sus4 D9 Am Am(maj7) D9sus4 D9



7 5 5 6 5 5 5 4 5 5 6 7 5 6 5 5 4 5 4 5

[illegible]

Organ Solo

Am7 D9 Am7 D9

The organ solo is written on a grand staff. The upper staff is in treble clef and contains a series of chords and single notes. The lower staff is in bass clef and contains a series of chords and single notes. The notation includes various accidentals and rests, indicating a complex harmonic progression. The solo is divided into four measures, each with a specific chord label above it: Am7, D9, Am7, and D9.

Am7 D9 Am7 D9

Am7 D9 Am7 D9

Am7 D9 Am D Am

Verse
Am7 D9 Am7 D9

Oy - e co - mo va, mi rit - mo. Bue - no pa go - zar, mu - la - ta.

Am7 D9 Am7 D9

Oy - e co - mo va, mi rit - mo. Bue - no pa go - zar, mu - la - ta.

p
cresc.

mf

5 11 12

The image displays a musical score for a piece titled "The Girl on the Train". The score is written for a single melodic line on a treble clef staff and a corresponding bass line on a five-line staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piece is divided into four measures, each with a specific chord indicated above the staff: Am7, D9, Am7, and D9. The first measure begins with a forte (*f*) dynamic marking. The melody consists of eighth and quarter notes, often beamed together, with some notes tied across measures. The bass line is composed of single notes, mostly octaves of the melody. The notation includes various musical symbols such as clefs, accidentals, ties, and dynamic markings.

Am7 D9 Am7 D9

let ring -- -

1/2 1/2 1

Am7 D9

Am7 D9 Am7 D9

Am7 D9

Outro
Am D Am D Am

Uh!

Pink Houses

Words and Music by John Mellencamp

Open G tuning:
(low to high) D-G-D-G-B-D

Intro

Moderately ♩ = 114

1., 2., 3.

G C G

mf w/ clean tone
let ring throughout

TAB

4.

C G

Verse

G

1. Well, there's a black man with a black

2., 3. See additional lyrics

cat, liv-in' in a black neighbor-hood. He's got an

in - ter - state — run - ning through — his front — yard, — and you know he thinks —

F C G
— he's got it so good. — And there's a wom-

- an — in the kitch - en, — clean-ing up the eve - ning — slop. —

To Coda 1

To Coda 2

F C
And he looks — at her and — says, "Hey dar - lin', I can re - mem - ber when — you could —

G

stop a clock." _____ Oh, but ain't that A - mer -

Chorus

C G C

i - ca, for you and me. _____ Ain't that A - mer - i - ca, some - thing to see, _____

G C D

_____ ba - by. Ain't that A - mer - i - ca, home of the free, _____ yeah. _____

C G C

Lit - tle pink hous - es for you and me. Oh, _____ yeah, for you and me.

G C G

Ow!

C G *D.S. al Coda 1*

2. Well, there's a young

⊕ Coda 1

F C

ev - 'ry - thing else, those old cra - zy dreams just kind a came and

G

went. Oh, but ain't that A - mer -

Chorus

C G C

i - ca, for you and me. Ain't that A - mer - i - ca, some - thing to see, -

G C D

— ba - by. Ain't that A - mer - i - ca, home of the free, — yeah. —

C

Lit - tle pink hous - es for you and me. Oh, — build them, ba - by, for —

G C G

you and me.

Chorus

Oh, but ain't that A - mer - i - ca, for you and me. — Ain't that A - mer -

i - ca, some - thing to see, — ba - by. Ain't that A - mer - i - ca, home of the free, —

— { 1. yeah. — 2. Ooh, yeah, Lit - tle pink hous - es for you and me. Ooh. —

yeah, — yeah, yeah, yeah, yeah, —

Ooh, yeah! Oh, ain't that A - mer -

2. C

yeah. _ Lit - tle pink hous - es, babe, for you and me. _____

Outro G

C G C G

Ooh, yeah. _____ Ooh, yeah. _____

C G C G

Additional Lyrics

2. Well, there's a young man in a tee-shirt,
 List'nin' to a rock 'n' roller station.
 He's got a greasy hair and a greasy smile.
 He says, "Lord, this must be my destination."
 'Cause they told me when I was younger,
 Sayin', "Boy, you're gonna be president."
 But just like ev'rything else, those old crazy dreams Just kinda
 came and went.

3. Well, there's people, and more people.
 What do they know, know, know?
 Go to work in some high rise
 And vacation down at the Gulf of Mexico, ooh, yeah.
 And there's winners and there's losers,
 But they ain't no big deal.
 'Cause the simple, man, baby, pays for the thrills,
 The bills, the pills that kill.

The Pretender

Words and Music by Dave Grohl, Taylor Hawkins, Christopher Shiflett and Nate Mendel



Intro

Fast Rock ♩ = 175

Half-time feel

*Am(add9)

Asus2/B

Am/C

Am

D9/F#

Riff A

Gtr. 1 (clean)

*Chord symbols reflect implied harmony.

Fmaj7

End Riff A

Verse

Gtr. 1: w/ Riff A (1 1/2 times)

Am(add9)

Asus2/B

Am/C

Am

D9/F#

Fmaj7

Am(add9)

Asus2/B

Am/C

Am

D9/F#

End half-time feel

Fmaj7

Gtr. 1

Fill 1

End Fill 1

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Interlude

Gtr. 1 tacet
A5

Verse

Gtr. 2: w/ Riff B (16 times)
Am

2. Send in ___ your skel - e - tons. _ Sing as ___ their bones _

Riff B
*Gtr. 2 (dist.)
mf

End Riff B Rhy. Fig. 1
**Gtr. 3 (dist.)
mf

*Doubled throughout **Doubled throughout

___ come march - ing in ___ a - gain. ___

End Rhy. Fig. 1

Gtr. 3: w/ Rhy. Fig. 1
Am

The need ___ you bur - ied deep, _ the se - crets that ___ you keep ___ are

at ___ the read - y. Are ___ you read - y?

Rhy. Fig. 2
Gtr. 3

End Rhy. Fig. 2

Gtr. 3: w/ Rhy. Fig. 1
Am

I'm fin - ished mak - ing sense, _ done plead - ing ig - no - rance, _ that old _

D/F#

F

Fsus2

G5

de - fense. _____

Gtr. 4 (dist.)

Riff C

mf
steady gliss.

15

Am

Spin - ning _ in - fin - i - ty, _ but the wheel _ is spin - ning me. _ It's

P.M.

D/F#

F

Fsus2

G5

nev - er end - ing, nev - er end - ing.

P.M. -----|

2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 1 1 1 1 1 1 1 1 | 1 1 1 1 1 0 3 0

♫ Chorus

D5

Dsus2

E

Dsus4

Am

Am(add9) Am

Am(add9)

Am Am(add9)

Same _____ old sto - ry. What if I say I'm not _____ like the oth - ers?

End Riff C Rhy. Fig. 3A

*Gtr. 5

(dist.)

Gr. 4

*Gr. 5 (dist.)

0 0 7 7 0 0 0 7 7 7 7 0 0 7 7 7 7 0 0 7 7

10 10

9 9

10 10

0 0

*Doubled throughout

Fill 2

End Fill 2 Rhy. Fig. 3

Gtrs. 3 & 4

Gr. 3

Gr. 3 & 4

1st time, Gtr. 3: w/ Rhy. Fig. 3 (1st 6 meas.)
1st & 2nd times, Gtrs. 4 & 5: w/ Rhy. Figs. 3 & 3A
2nd time, Gtr. 3: w/ Rhy. Fig. 3
3rd time, Gtr. 3: w/ Rhy. Fig. 3 (3 times)
3rd time, Gtr. 4: w/ Rhy. Fig. 3 (2 7/8 times)
3rd time, Gtr. 5: w/ Rhy. Fig. 3A (3 times)

Am Am(add9) Am Am(add9) Am Am(add9)

w/ slight dist.

Gtr. 2: w/ Riff B (8 times)
Gtr. 3: w/ Rhy. Fig. 1

3. In time, or so _____ I'm told, _____ I'm just an - oth - er soul _____ for sale. _____

Oh, _____ well. _____

The page is out of print. We are not permanent, we're

Gtr. 3

This image shows the guitar part for the third guitar (Gtr. 3) in the score for 'The Sound of Silence'. The music is written on a single staff with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Moderato'. The guitar part consists of a series of chords, many of which are beamed together in groups of four or six, creating a dense, rhythmic texture. The chords are primarily triads and dyads, often with a Bb note. The notation includes various accidentals and ties to indicate the specific notes and durations. The overall style is characteristic of the folk-rock sound of the 1960s.

tem - po - rar y, tem - po -

[illegible]

Fsus2 G5 D5 Dsus2 D Dsus4

rar - y. Same old sto - ry.

The musical score for 'The Rose Tree' is presented on a grand staff. The treble clef is on the left. The melody is written in the treble staff, and the accompaniment is written in the bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern in the bass staff. The score is divided into three measures, each containing a different melody and accompaniment.

7 7 7 7 9 9 9 9 11 11 11 11 12 12 12 12
 9 9 9 9 7 7 7 7 9 9 9 9 10 10 10 10

nev - er sur - ren - der?

Interlude

A5

Gtr. 3 **Riff D** End Riff D

w/ slight dist.
P.M. -----| P.M. -----| P.M. -----| P.M. -----|

2 0 4 0 5 0 7 2 | 2 4 0 5 0 7 | 2 0 4 0 5 0 7 2 | 2 4 0 5 0 7 |

Gtr. 4 **Rhy. Fig. 4** End Rhy. Fig. 4

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 |

Bridge

Gtr. 3: w/ Riff D

Gtr. 4: w/ Rhy. Fig. 4 (2 times)

A5

___ the voice _ in _ side ___ your head _ (that) you re - fuse ___ to hear. ___ I'm _

Gtr. 5

w/ flanger

2 0 | 2 0 | 2 0 | 2 0 |

___ the face _ that you have ___ to face, _ mir - rored in ___ your stare. ___ I'm _

Gtr. 3

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

2 0 4 0 5 0 7 2 | 2 4 0 5 0 7 | 2 0 4 0 5 0 7 2 | 2 4 0 5 0 7 7 |

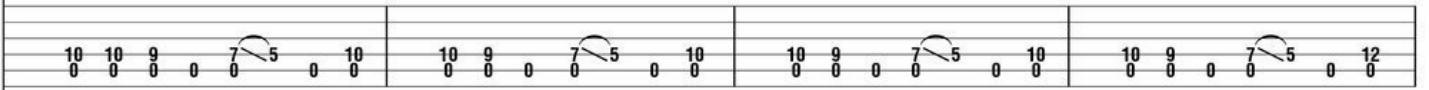
Gtr. 5

(2) 0 | 2 0 | 2 0 | 2 0 |

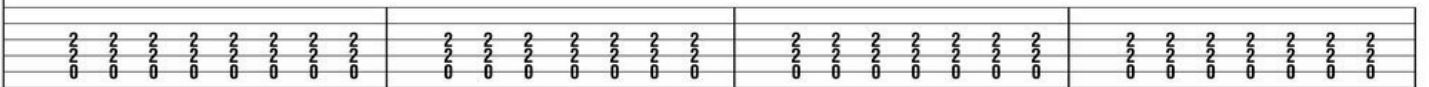
A5



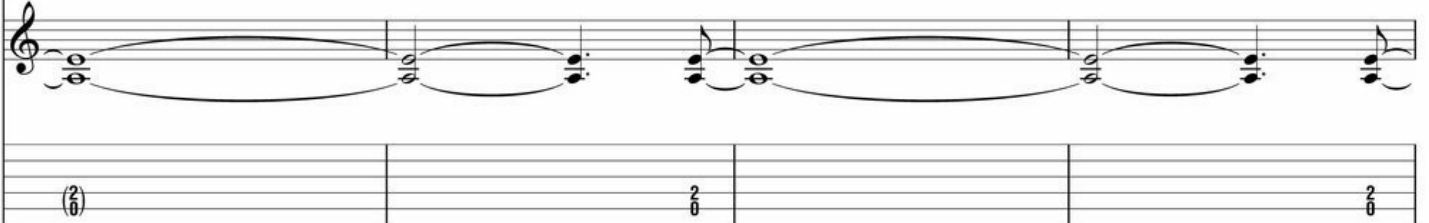
Gtr. 3



Gtr. 4



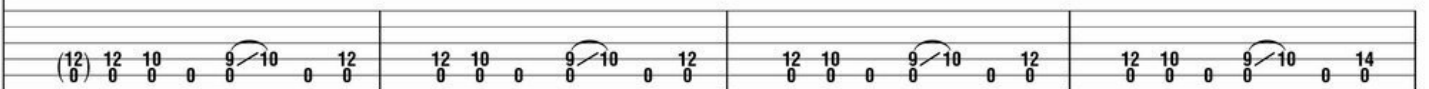
Gtr. 5



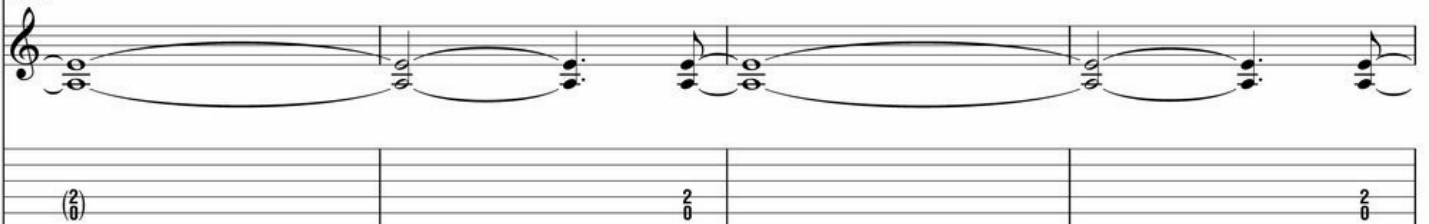
A5



Gtr. 3



Gtr. 5



⌘ Coda 2

Am Am(add9) Am Am(add9) Am Am(add9) Am/B Am/C Am D9/F#

What if I say I'm not ___ like the oth-ers? What if I say I'm not ___ just an-oth-er one ___

Voc. Fig. 1

(Keep you ___ in ___ the dark. ___ You know ___ they all ___

Gtr. 6 (dist.)

mf

9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	11	11	11	12	12	12	12	9	9	9	9	11	11
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	9	9	9	10	10	10	10	7	7	7	7	9	9

Fmaj7

___ of your plays? You're the pre-tend-er. ___ What if I say I will nev-er sur-ren-der? ___

End Voc. Fig. 1

pre-tend.) ___

Fill 3

End Fill 3

11	11	11	11	11	11	11	11	11	11	9	9	11	11	12	12	12	12	12	12	12	12	12	12	12	12	12	12	14	14
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
9	9	9	9	9	9	9	9	9	9	7	7	9	9	10	10	10	10	10	10	10	10	10	10	10	10	10	10	12	12

Bkgd. Voc.: w/ Voc. Fig. 1

Am Am(add9) Am Am(add9) Am Am(add9) Am/B Am/C Am D9/F#

What if I say I'm not ___ like the oth-ers? What if I say I'm not ___ just an-oth-er one ___

14	14	12	12	9	9	9	9	9	9	9	9	9	9	9	9	9	9	11	11	11	11	12	12	12	12	9	9	9	9	11	11
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
12	12	10	10	7	7	7	7	7	7	7	7	7	7	7	7	7	7	9	9	9	9	10	10	10	10	7	7	7	7	9	9

Gtr. 6: w/ Fill 3

Fmaj7

___ of your plays? You're the pre-tend-er. ___ What if I say I will

D5

Dsus2

D

Dsus4

Gtr. 6

Gtr. 4

(cont. in slashes)

Outro

Gtr. 6 tacet

A5

— are you? — Yeah, who — are you? — Yeah, who —

Gtr. 3

[illegible]

— are who? —

The first system of the musical score for 'The Wind' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some notes beamed together. There are two instances of the instruction 'let ring --' written below the staff, indicating sustained notes. The system ends with a double bar line.

The first system of the musical score for 'The Rose Tree' consists of four measures. The first measure contains the notes 10, 10, 9, 0, 7, 5, 0, 10, with a slur over the 7 and 5. The second measure contains the notes 10, 9, 0, 7, 5, 9, 7. The third measure contains the notes 7, 7. The fourth measure contains the notes 7, 7. The notes are written on a single-line staff.

Raining Blood

Words and Music by Jeff Hanneman and Kerry King

Tune down 1/2 step:
(low to high) E^b-A^b-D^b-G^b-B^b-E^b

Intro

Free time

N.C.

Fast ♩ = 178

Gtrs. 1 & 2 (dist.)

(Sound effects)

Riff A

End Riff A

P.M. - - - - -

Gtr. 1: w/ Riff A (2 times)

Gtr. 2

P.M. -----|

Gtrs. 1 & 2

Faster ♩ = 214

Play 4 times

P.M. -----

P.M. -----|

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N.C.

N.C.

G5

Bb5

Play 3 times

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (7 times)

E5

E5

End double-time feel

- 241 -

Interlude
Slower ♩ = 188

E5
Rhy. Fig. 2

E♭5

A5

End Rhy. Fig. 2

Gtr. 1 & 2

Interlude guitar notation. The top staff shows a melodic line in E major with a key signature of one sharp (F#). The bottom staff shows a bass line with fret numbers. The notation includes a 'P.M.' (Palm Mute) instruction and a 'Rhy. Fig. 2' (Rhythmic Figure 2) instruction. The key signature is E major (one sharp).

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

E5

E♭5

Verse guitar notation. The top staff shows a melodic line in E major. The bottom staff shows a bass line with fret numbers. The notation includes a 'P.M.' (Palm Mute) instruction and a 'Rhy. Fig. 2' (Rhythmic Figure 2) instruction. The key signature is E major (one sharp).

2. Pierced from be - low, _____ souls _____ of my treach - 'rous past.

Verse guitar notation. The top staff shows a melodic line in E major. The bottom staff shows a bass line with fret numbers. The notation includes a 'P.M.' (Palm Mute) instruction and a 'Rhy. Fig. 2' (Rhythmic Figure 2) instruction. The key signature is E major (one sharp).

Be - trayed by man - y now, or - na - ments drip - ping a - bove. _

Bridge

Gtrs. 1 & 2: w/ Riff A (2 times)

N.C.

Bridge guitar notation. The top staff shows a melodic line in E major. The bottom staff shows a bass line with fret numbers. The notation includes a 'P.M.' (Palm Mute) instruction and a 'Rhy. Fig. 2' (Rhythmic Figure 2) instruction. The key signature is E major (one sharp).

Half-time feel

Gtr. 1: w/ Riff A (2 times)

Half-time feel guitar notation. The top staff shows a melodic line in E major. The bottom staff shows a bass line with fret numbers. The notation includes a 'P.M.' (Palm Mute) instruction and a 'Rhy. Fig. 2' (Rhythmic Figure 2) instruction. The key signature is E major (one sharp).

A - wait - ing the hour of re - pris - al, your time _____

Gtr. 2

Half-time feel guitar notation. The top staff shows a melodic line in E major. The bottom staff shows a bass line with fret numbers. The notation includes a 'P.M.' (Palm Mute) instruction and a 'Rhy. Fig. 2' (Rhythmic Figure 2) instruction. The key signature is E major (one sharp).

slips a way.

Gtrs. 1 & 2

11 10 9 10 9 8

2 0 2 0 2 0 2 0 2 0

Rhy. Fig. 3

Play 3 times
End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 3 (6 times)

Gtr. 2

Play 6 times

P.M. P.M. P.M. P.M.

2 0 2 0 2 0 2 0 7 7 10 9 7 7 10 8 7 7 10 7 7 7 10 9

Chorus

E5 G5 B5 E5 G5 Bb5 E5 G5 A5 E5 G5 F#5

Rain - ing blood

Rhy. Fig. 4

Gtrs. 1 & 2

End Rhy. Fig. 4

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

0 0 5 4 0 0 5 3 0 0 5 2 0 0 5 4

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)

E5 G5 B5 E5 G5 Bb5 E5 G5 A5 E5 G5 F#5 E5 G5 B5 E5 G5 Bb5

from a lac - er - at - ed sky. Bleed - ing its hor - ror.

End half-time feel

E5 G5 A5 E5 G5 F#5 E5 G5 B5 E5 G5 Bb5 E5 G5 A5 E5 G5 F#5

Cre - at - ing my struc - ture, now I shall reign in

E5

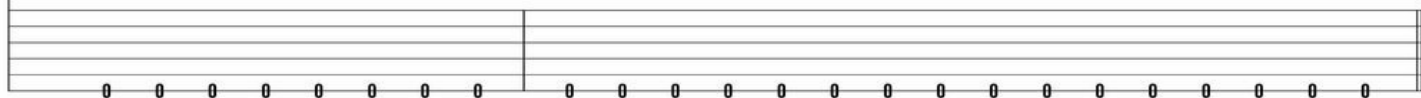
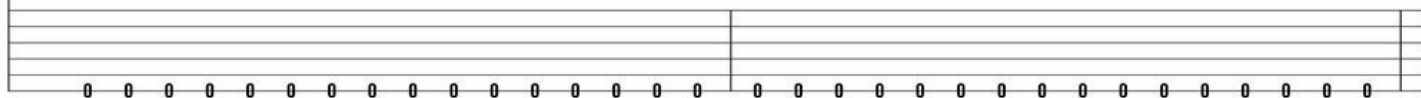


blood!

Gtrs. 1 & 2



P.M. throughout



Outro

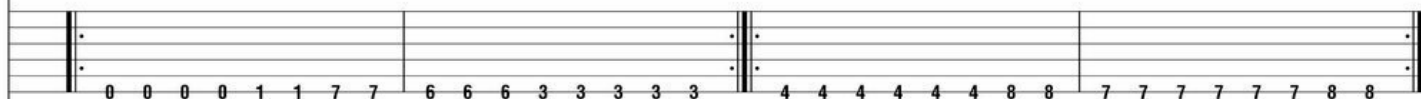
Faster ♩ = 247

Double-time feel

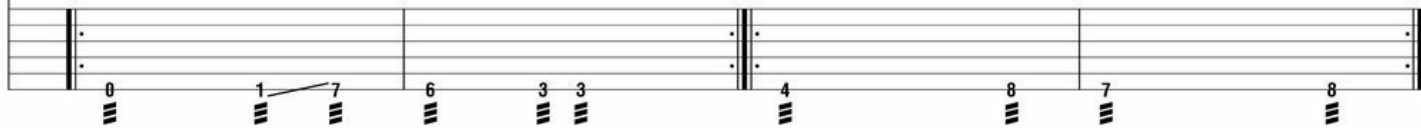
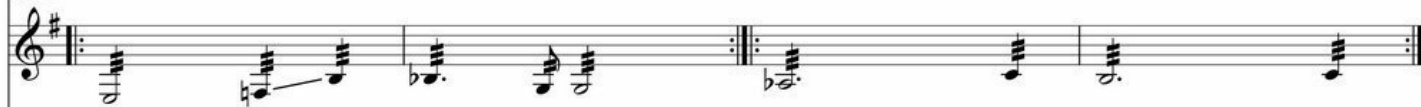
*Gtrs. 3 & 4 (dist.): w/ misc. whammy bar effects

Gtr. 2

Play 4 times



Gtr. 1



*Played *f*.

Play 3 times Play 4 times

**accel.*

**Gradually increase tempo while repeating.*

Gtrs. 1-4 tacet
w/ misc. sound effects

P.S. -----| P.S. -----|

Words and Music by Bob Marley

Figure 1 displays 16 guitar fretboard diagrams arranged in two rows of eight. Each diagram represents a specific chord and its fingering. The diagrams are labeled as follows:

- Row 1: G, Em, Em7, C, G/B, Am, G/D, D5.
- Row 2: D5^{type2}, Em7^{type2}, E5, G5/A, G5, D5^{type3}, Dsus4, G^{type2}.

Each diagram is a 6x5 grid representing the fretboard (6 strings, 5 frets). Circles with dots inside indicate finger positions. Numbers below the diagrams indicate the finger used (1-4). 'x' marks above the grid indicate strings that are muted or barred.

Moderately $\text{♩} = 114$

(acons

(acous.) N.C. (G) (C) (G) (C) (D) (G)

mf let ring -----4

TAB

3 0 0 2 3 2 0 2 0 3 0 0 2 0 2 2 3 2 0 3

G

[illegible]

min-utes af - ter they_ took I from the bot - tom - less ____ pit. But my

- 246 -

Em C G/B Am G

hand _____ was made _ strong by the hand of the Al - might - y, we for -

Em C D5

- ward in this gen - e - ra - tion _ tri - um - phant - ly.

Chorus

G C D5 G

Won't you help to sing _ these _ songs of free - dom? 'Cause

C D5 Em G/D C D5 G

all I ev - er have, re-demp - tion _ songs,

C D5 G C D5 G

re - demp - tion _ songs. 2. E - man - ci -

(cont. in slash)

Verse

Gtr. 1

G Em Em7 C G/B Am G/D

f (simile 2nd time)

pate your - selves _ from ment - al _ slav - 'ry none but our - selves can free our _ minds. _ Have no

G Em B Em D C G G/B D5 D5^{type2} G

② open ④ open ③ open

fear for a - tom - ic en - er - gy, 'cause none of them can stop the time. _ How long _

Em G/D C G/B A Am G/D

⑤ open

_ shall they kill our proph - ets while we stand a - side _ and _ look? Ooh, _ some

G Em7^{type2} Em E5 G5/A C G/B D5^{type2}

say it's just a part _ of it, we've got to ful - fill the book. _

Chorus

G/D G C D D5^{type2} G/D G

④ open

Won't you help to sing _ these _ songs of _ free-dom? 'Cause

To Coda

C G5 D5^{type3} D5^{type2} Em7 Em G/D C D D5^{type2} G/D G

④ open

all I ev - er had. _ Re-demp - tion _ songs.

(cont. in notation)
play 3 times

C D5^{type2} Em C D5^{type2} *play 3 times*

Em Em7 C D5^{type2} *D.S. al Coda*
 3. Em - an -
 (cont. in slash)

Coda
 C D D5^{type2} G/D G C D D5^{type2} Dsus4 Em G5
 Gtr. 1
 Re-demp - tion _ songs. All I ev - er had, _
 C D D5^{type2} Em G5 C D5^{type2} G^{type2} G
 re-demp - tion _ songs. These _ songs of _ free - dom, _
 C D D5^{type2} G/D G **Outro** C G/B
 (cont. in notation)
 songs of _ free - dom.

Am Am6
cresc. *ff*

Rock Lobster

Words and Music by Kate Pierson, Fred Schneider, Keith Strickland, Cindy Wilson and Ricky Wilson

*Gtrs. 1 & 3: E5 tuning, down 1 1/2 steps:
(low to high) C[#]-F[#]-N/A-N/A-F[#]-C[#]

*Gtr. 2: Tune down 1 1/2 steps:
(low to high) C[♯]-F[♯]-B-E-G[♯]-C[♯]

Intro

Fast ♩ = 178

***Em C B Em C B

† Female: (Ski,

End Riff A

Riff A

***Gtr. 1 (clean)

mf

TAB

0 2 3 2 0 | 3 0 3 2 X 2 | 0 2 3 2 0 | 3 0 3 2 2

*Recording sounds approximately 1/4 step flat.

**Chord symbols reflect implied harmony.

***Mosrite gtr. w/ 3rd & 4th strings removed.

†Doubled, next 5 meas.

Gtr. 1: w/ Riff A
 Em C B Em C B
 Voc. Fig. 1 End Voc. Fig. 1
 do, be, dop, ooh. _ Ski, do, be, dop, ooh. _ Ski,
 Riff B End Riff B
 8va -
 ††Gtr. 2
 mf
 19 19 19 19 19 19 19 19 19 19 19 19
 X X X X X X X X X X X X
 16 16 16 16 16 16 16 16 16 16 16 16

††Synth. arr. for gtr.

Verse

Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)

Gtr. 1: w/ Riff A (2 times)

Gtr. 2: w/ Riff B (2 times)

E

1. Male: We were at a par - ty his ear - lobe fell in the deep, —

some-one reached in and grabbed it, (Do, be, dop, was a rock _____ lob - ster. _____ ooh.) _

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Chorus

Em G C B

(Ah. _____) Rock

Gtr. 2

12 15 12 15 12 12 15 12 15 12

Gtr. 1 **Riff C** End Riff C

0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2

Gtr. 1: w/ Riff C

Em7 G C B

lob - ster.
Ah.) _____) Rock

Gtr. 2

10 10 10 10 10 10 10 10 10 10 10 10 10 10 12 12 10 11 12 12

Interlude

Gtr. 1: w/ Riff C

Em G C B

lob - ster.

Gtr. 2

8va - - - - -

15 15 15 15 14 14 14 14 15 15 14 14 15 14 15

12 12 12 12 11 11 11 11 12 12 11 11 12 11 12

Gtr. 3 (clean)

mf

0 3

To Coda

Gtr. 1: w/ Riff A (2 times)

Gtr. 2: tacet

Gtr. 2: w/ Riff B

Em

C

B

Em

C

B

Em

C

B

Voc. Fig. 2



(Ooh, —

Verse

Bkgd. Voc.: w/ Voc. Fig. 2 (3 times)

Gtr. 1: w/ Riff A (3 times)

Gtr. 2: w/ Riff B (3 times)

Em

C

B

Em

C

B

Em

End Voc. Fig. 2



ooh.) —

2. We were at the beach,

ev-'ry-bod-y had —

C

B

Em

C

B

Em

C

B



match-ing towels. —

Some-bod-y — went

un-der a dock —

and there they saw a rock.

D.S. al Coda

Em

C

B

Em

C

B



It was -n't a — rock, —

was a rock — lob - ster. —

Coda

Gtr. 2: w/ Riff B

C

B

Em

C

B

Em

C

B



(Rock lob

- ster. — Rock lob

- ster.) —

Verse

Gtr. 1: w/ Riff A (3 times)

Gtr. 2: w/ Riff B (3 times)

Em

C

B

Em

C

B



3. Mo - tion in the o - cean, —

(Ooh, ah. —

his air hose broke,

Ooh, — ah. —

Em

C

B

Em

C

B



lots of trou - ble,

Ooh, ah. —

lots of bub - bles,

Ooh, — ah. —

Em

C

B

Em

C

B



He — was in a jam, —

Ooh, ah. —

s'in a gi - ant

clam! Ooh, — ah.) —

Interlude

N.C.

Em

Gtr. I

N.C.

ah, ah, ah, ah.)

4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 2 2 2 2 2 2 2 1 1 1 1 1 1 1

0 1 1 1 1 1 1 1 0 1 1 1 0 1 1 1 0 1 0 1 0 1

Em C B Em C B

0 2 3 2 0 3 0 3 2 X 2 0 2 3 2 0 3 0 3 2 X X

Female voc.: w/ random screams (next 8 meas.)
 A5 C5 D5 C5 N.C. A5 C5 D5 C5 N.C.

Lob - ster. Rock. (Rock.)

0 3 5 X X 5 3 3 3 0 0 0 3 5 X 3 3 X X X X X X

A5 G5 A5 G5

let ring -----

A5 G5 A5 G5

Let's

let ring -----

Am C5 B5 Am C5 B5 A5

rock!

let ring ----- let ring ----- let ring - let ring ----- let ring -----

G5 C5 B5 A5 G5 A5

let ring ----- let ring - let ring ----- let ring -

Bridge

A5 G5 A5 G5

Boys in bi - ki - nis, girls in surf - boards, _

A5 G5 A5 G5

ev - 'ry - bod - y's rock - in', ev - 'ry - bod - y's frug - gin'.

A5 G5 A5 G5 C5

Twist-in' 'round the fi - re, hav - in' fun, _

let ring - 4

A5 G5 A5 C5 B5 A5

bak - in' po - ta - toes, bak - in' in the sun. _

let ring - 4

C5 A5 C5

Put on your nose - guard, put on the life - guard,

let ring -

G5 C5 A5 G5 A5 G5

chased by a cat - fish. Ooh, oh, ooh. In flew a sea rob - in. La, la, la, la, la, la, la.

A5 C5 A5 C5 A5 G5 A5

Watch out for that pir - ah - na. Yeah, yeah, yeah, yeah, yeah, yeah, oh. There goes a nar - whal.

C5 B5 A5 G5 Am

Mmm. Here comes a bi - ki - ni whale! Ah!)

G5 C5 Am G5 B5

A5 C5 A5 C5

Outro
A5 C5 B5 A5 C5

Rock lob - ster. Rock Lob lob - ster. ah. _____
(Lob - ster, _ rock lob - ster, _ Lob - ster, _

Riff D End Riff D

1. C5 A5 C5 B5 A5

ah. _____ Ah. _____

C5 B5 A5 C5 B5 A5 N.C.

Ah.) _____

Santeria

Words and Music by Brad Nowell, Eric Wilson and Floyd Gaugh

Intro

Moderately slow ♩ = 76

E5 G# C#m

Ah,

mp
w/ clean tone
let ring throughout

TAB

Verse

Faster ♩ = 90

B E G#

ah. _____ 1. I don't prac-tice san-ter-i-a, I ain't got no crys-tal ball. _ Well, I

mf *sim.*

C#m B E

had a mil-lion dol-lars but I, I'd spend it all. _ If I could find that hei-na and that

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G# C#m B A

San - cho that _ she's found, _ well, I'd pop a cap in San-cho and I'd slap her down. _____

Chorus A B E D#m C#m A B E

_____ What I real-ly wan-na know, _____ my ba-by, mm. _____ What I real-ly wan-na say _

D#m C#m A B E D#m C#m

_____ I can't de - fine. _____ Well, it's love _ that I need. _____ 2. Oh, _____

Verse A B E G#

_____ my soul _ will have _ to wait 'til I _ get back, _ find a hei - na of _ my own. _____

3. See additional lyrics

C#m B E

Dad-dy's gon - na love one and all. — I feel the break, — feel the break, feel —

4 4 4 4 7 7 7 7 9 9 9 9
5 5 5 5 8 8 8 8 9 9 9 9
6 6 6 6

G# C#m B A

— the break — and I got to live it up, — oh, — yeah, huh. Well, I swear that I, —

4 4 4 4 4 4 4 4 7 7 7 7 5 5
4 4 4 4 5 5 5 5 7 7 7 7 7 7
5 5 5 5 6 6 6 6 8 8 8 8 8 6

Chorus

B E D#m C#m A B E

— what I real - ly wan-na know, — my ba - by. What I real - ly wan-na say —

See additional lyrics

(5 5) 5 7 7 7 9 9 9 9 7 7 5 5 5 7 7 7 9 9
(6 6) 6 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8
6 6 4 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

D#m C#m A B E D#m C#m

— I — can't de - fine. Got love, make it go. —

(9 9) 7 5 5 7 7 7 9 9 7 7 5 5 5 7 7 7 9 9
(9 9) 9 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8
6 4 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

To Coda

Guitar Solo

A B E G#

Well, my soul _ will have _ to...

C#m B

E G# C#m

let ring -- | let ring -- |

Chorus

B A B E

Oo, _____ what I real - ly wan - na say, _

15ma γ loco

P.H.

D#m C#m A B E

ah, — ba - by. What I real - ly wan - na say —

D#m C#m A B E D#m C#m

— is — I've got mine — and I'll make it. Oo, yes, I'm — com-ing up. —

A B E *D.S. al Coda*

3. Tell San - chi - to that if he —

⊕ Coda E5 D#5 C#5 B5 A5 B5 E7

wait. Yeah, — yeah, — yeah.

Additional Lyrics

3. Tell Sanchito that if he knows what is good for him
 He best go run and hide.
 Daddy's got a new .45
 And I won't think twice to stick that barrel
 Straight down Sancho's throat.
 Believe me when I say that I
 Got something for his punk ass.

Chorus What I really wanna know, my baby.
 Oo, what I really wanna say is there's just
 One way back and I'll make it.
 Yeah, my soul will have to wait. Yeah, yeah, yeah.

The Sky Is Crying

Words and Music by Elmore James

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Verse

Slow Blues $\text{♩} = 55$

C7

1. The sky — is cry - in'.

f w/ dist. 3 1/4 grad. bend

TAB 13 13 11 13 11 8 10

F9 C7

Can you see the tears — roll — down — the street? —

8 13

F9

The sky is cry - in'.

11 13 11 13 12 11 11 13 11 8 10

C7

Can you see the tears _ roll _ down the street? _

grad. bend 1 1/2 grad. bend 1 1/2

11 11 11

Ab9 G9

I've been look-in' for my ba - by, yeah! _

11 8 10 (10) 8 10 8 10 (10) 8 10 8 10 X X

F9 C7

And I won - der _ where can she be. _

8va *loco*

20 20 11 11 8 8 11 8

Verse

G7 C7

2. I saw my _ ba - by ear - ly one morn - in',

let ring -----

8 10 10 10 10 8 8 10 8

F9 C7

she was walk-in' on _____ down the street. _

F9

I saw my _____ ba-by ear-ly this morn-in',

C7

she was walk-in' on _____ down the street. _____

G9

You know it hurt me, hurt me so bad, _____

F9 C7 F9

made my poor heart, uh, skip a beat. —

loco

8 (8) 13 11 11 8 11 8

Guitar Solo

C7 G7 C7

11 12 11 12 11 11 13 13 11 13 13 13 11 13 13 11

F9 C7

13 13 11 13 13 13 11 13 13 13 13 13 (13) 11 11 11 11

F9

13 13 11 13 13 11 13 13 13 13 13 (13) 13 11 13 13 11 13 13 13 13 13 13 13

C7

grad. release

13 (13) 11 8 11 8 10 (10) 8 10 8 8 11 8 10 10 10 8 10

G9

1/4 1/4

8 10 8 10 8 10 9 8 11 8 8 11 8 10 10 8 10 8 10 8 10 8 10 9 8 11

F9 C7 F9

10 8 8 8 8 8 8 8 11 13 11 13 11 13 13 11 13 13

C7 G9 C7

grad. bend

11 13 11 13 12 11 13 13 11 13 13 13 11 13 11 13 11 13 11 13

*Allow 2nd string to be caught under ring finger.

G9 F9

1/2 1/2 3/4 1 1/2 1 1/2 1 1/2 1 1 1 11 8 8 8

(12) 12 12 13 13 13 (13) 11 (11) 13 12 13 11 8 8 8

0

C7 G9

3. I've got a

let ring -----

11 8 11 8 10 10 8 8/10 10 10 10 10 11 8 9 10

Verse

C7 F9

real, real, real, real bad feel-in' — that my ba-by, she don't — love me no

grad. bend 1 8

10

C7

more. — I've got a —

grad. bend 1

11 8 8 11 8 11/13 8 11 8 11 13 11 13 13 13

Smells Like Teen Spirit

Words and Music by Kurt Cobain, Krist Novoselic and Dave Grohl

1. 2.

Intro
Moderately ♩ = 116

Fsus4 B♭ G/A A♭sus4 D♭ G/A A♭sus4 D♭ G/A

(Drums enter) (Bass enters)

Gtr. 1 (clean) Gtr. 2 (heavy dist.)

mf *f* w/ dist.

Gtr. 1 *divisi*

TAB

1., 2., 3. 4.

Fsus4 B♭ G/A A♭sus4 D♭ G/A A♭sus4 D♭

Gtrs. 1 & 2 Rhy. Fig. 1 End Rhy. Fig. 1

Gtr. 2 tacet

Gtr. 1 **N.C.(F5) (B♭5) (A♭5) (D♭5) (F5) (B♭5) (A♭5) (D♭5) End Riff A

Riff A

w/ chorus & clean tone

let ring -----

**Chord symbols implied by bass, next 20 meas.

Verse
Gtr. 1: w/ Riff A (2 times)
N.C.(F5) (B♭5) (A♭5) (D♭5) (F5) (B♭5) (A♭5) (D♭5)

1. Load up ___ on guns ___ and bring ___ your friends. ___ It's fun ___ to lose ___ and to ___ pre - tend. ___
2. I'm worse ___ at what ___ I ___ do best, ___ and for ___ this gift ___ I feel ___ blessed. ___

(F5) (B♭5) (A♭5) (D♭5) (F5) (B♭5) (A♭5) (D♭5)

___ She's o - ver - bored ___ and self - as - sured. ___ Oh no, ___ I know ___ a dirt - y word. ___
___ Our lit - tle ___ group ___ has al - ways been ___ and al - ways will ___ un - til ___ the end. ___

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Pre-Chorus

3rd time, Gtr. 3 tacet

(F5) (Bb5) (Ab5) (Db5) (F5) (Bb5) (Ab5) (Db5)

Hel - lo, hel - lo, hel - lo, how low? Hel - lo, hel - lo, hel - lo, how low?

Gtrs. 1 & 2

let ring

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

(F5) (Bb5) (Ab5) (Db5) (F5) (Bb5) (Ab5) (Db5)

Hel - lo, hel - lo, hel - lo, how low? Hel - lo, hel - lo, hel - lo. With the lights

let ring

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

w/ dist.

8 8 0

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (6 times)

Fsus4 Bb G/A Ab5sus4 Db G/A F5sus4 Bb G/A Ab5sus4 Db G/A

out it's less dan - g'rous. Here we are now, en - ter - tain us. I feel stu -

Fsus4 Bb G/A Ab5sus4 Db G/A F5sus4 Bb G/A Ab5sus4 Db G/A

- pid and con - ta - gious. Here we are now, en - ter - tain us. A mul - la -

To Coda

Fsus4 Bb G/A Ab5sus4 Db G/A F5sus4 Bb G/A Ab5sus4 Db G/A

- to, an al - bi - no, a mos - qui - to, my li - bi - do. Yeah,

Bridge

F5 E5 F5 Gb5 N.C. F5/C E5/B F5/C Bb5 Ab5 C/E F5 E5 F5 Gb5 N.C.

yay, yay.

Gtrs. 1 & 2

3 2 3 4 4 3 2 3 8 8 6 3 2 3 4 4 3

1 0 1 2 2 1 0 1 6 6 4 0 1 0 1 2 2

1. F5/C E5/B F5/C B \flat 5 A5 A \flat 5 2. F5/C E5/B F5/C B \flat 5 A5 A \flat 5
Gtr. 3 (dist.)

* w/ chorus & compression
fdbk.
don't pick

(10)

* Vol. swell

Gtrs. 1 & 2

3 2 3 8 8 7 6
1 0 1 6 6 5 4

3 2 3 8 8 7 6
1 0 1 6 6 5 4

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (8 times)

Gtr. 3 F \sharp sus4 B \flat G/A A \flat sus4 D \flat G/A F \sharp sus4 B \flat G/A A \flat sus4 D \flat G/A

(10) 10 8 10 6 8 8 (8) 6 5 6 5 8 6 8 8 (8) 6 5

F \sharp sus4 B \flat G/A A \flat sus4 D \flat G/A F \sharp sus4 B \flat G/A A \flat sus4 D \flat G/A

(5) 10 8 10 6 8 8 (8) 6 5 6 5 8 6 8 8 (8) 6 5

F \sharp sus4 B \flat G/A A \flat sus4 D \flat G/A F \sharp sus4 B \flat G/A A \flat sus4 D \flat G/A

(5) 6 5 6 5 6 5 6 5 3 6 5 6 5 6 5 6 5

F \sharp sus4 B \flat G/A A \flat sus4 D \flat G/A F \sharp sus4 B \flat G/A A \flat sus4 D \flat G/A

3 6 5 6 5 6 5 6 5 3 6 5 6 5 6 5 6 5

Interlude

N.C.(F5) (Bb5) (Ab5) (Db5) (F5) (Bb5) (Ab5) (Db5)

compressor off

*fdbk.

3 (3)

Pitch: C

*cresc. poco a poco

Verse

N.C.(F5) (Bb5) (Ab5) (Db5) (F5) (Bb5) (Ab5) (Db5)

3. And I ___ for - get ___ just why ___ I taste. ___ Oo yeah, _ I guess ___ it makes ___ you smile, _

fdbk.

(3) (3)

Pitches: Db
C

D.S. al Coda

(F5) (Bb5) (Ab5) (Db5) (F5) (Bb5) (Ab5) (Db5)

___ I found _ it hard ___ it's hard ___ to find. ___ Oh well, _ what - ev - er, nev - er mind. _

(3)

Pitches: E
Db
C

Coda

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

Ab sus4 Db G/A F sus4 Bb G/A Ab sus4 Db G/A F sus4 Bb G/A Ab sus4 Db G/A

- do, a de - ni - al, a de - ni - al, a de - ni - al, a de - ni - al, a de - ni -

F5

- al!

Gtrs. 1 & 2

fdbk.

3 (3) (3) (3)

Pitch: C

C

A

Smoke on the Water

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

Intro

Moderate Rock ♩ = 112

1.-5.

N.C.(G5)

f
w/ dist.

TAB

0	3	5	0	3	6	5	0	3	5	3	0
0	3	5	0	3	6	5	0	3	5	3	0

6.

Verse

G5

1. We all came out to Mon - treaux on the
2., 3. See additional lyrics

mf
slight P.M. -| slight P.M. -| slight P.M. - - - - -

TAB

0	5	5	3	5	5	3	5	5	3	5	5
0	5	5	3	5	5	3	5	5	3	5	5

F5

G5

Lake - Ge - ne - va shore - line to make rec - ords with the

slight P.M. - - - - -| slight P.M. -| slight P.M. -|

TAB

3	5	5	1	3	3	3	5	5	3	5	5
3	5	5	1	3	3	3	5	5	3	5	5

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mo - bile, _____ we did - n't have much time. _____

slight P.M. -----

3 5 5 3 5 5 3 5 5 1 3 3 3 5 5 3 5 5

F5 G5

But Frank Zap - pa and the Moth - ers _____ were at the best place a - round. _____

slight P.M. -| slight P.M. -| slight P.M. -----

3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 1 3 3

F5

_____ But some stu - pid with a flare gun

slight P.M. -----| slight P.M. -| slight P.M. -----

3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5

G5

burned the place to the _____ ground. _____ Smoke on the

slight P.M. -----|

3 5 5 1 3 3 3 5 5 3 5 5 || 5 5 5 5 5 5 5 5

F5 G5 Chorus C5

Ab5 G5

wa - ter, a fire in the sky.

To Coda

C5 Ab5 N.C.(G5)

Smoke on the wa - ter.

1. 2.

Guitar Solo

Guitar Solo

G5 C5 G5

G5

C5 G5

C5

1/2

1/2

G5 8va

C5

1/2

1/2

F5 loco

N.C.(G5)

grad. bend

1/2

1/4

1/2

3/4

1/2

1/4

D.S. al Coda

⦿ Coda

N.C.(G5) Play 4 times

Outro-Organ Solo

N.C.(G5)

Begin fade

Fade out

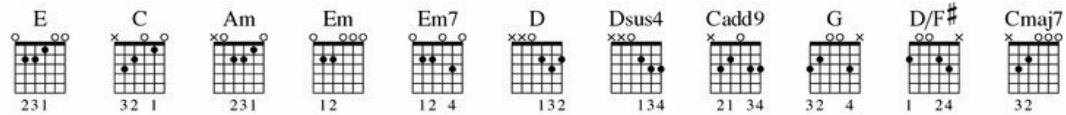
Additional Lyrics

2. They burned down the gambling house,
It died with an awful sound.
A Funky Claude was running in and out,
Pulling kids out the ground.
When it all was over, we had to find another place.
But Swiss time was running out;
It seemed we would lose the race.

3. We ended up at the Grand Hotel,
It was empty, cold and bare.
But with the Rolling truck Stones thing just outside,
Making our music there.
With a few red lights, a few old beds
We made a place to sweat.
No matter what we get out of this,
I know, I know we'll never forget.

So Far Away

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker



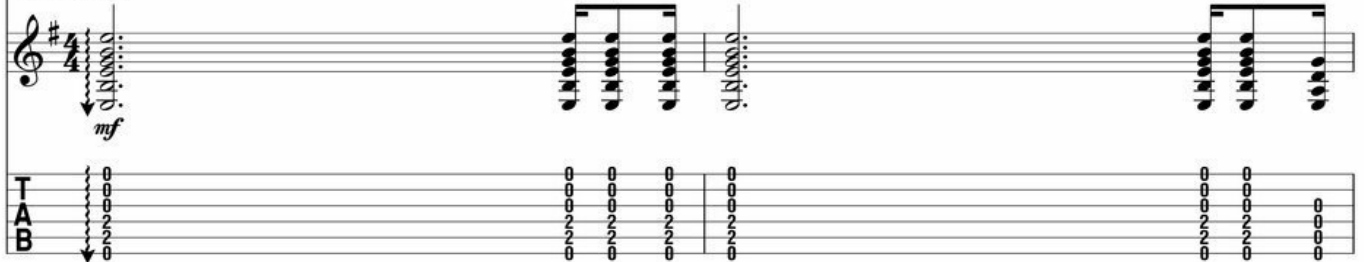
Verse
Moderately slow $\text{♩} = 76$

**Em



***Rhy. Fig. 1

*Gtr. 1 (acous.)



*Two gtrs. arr. for one.

**Chord symbols reflect basic harmony.

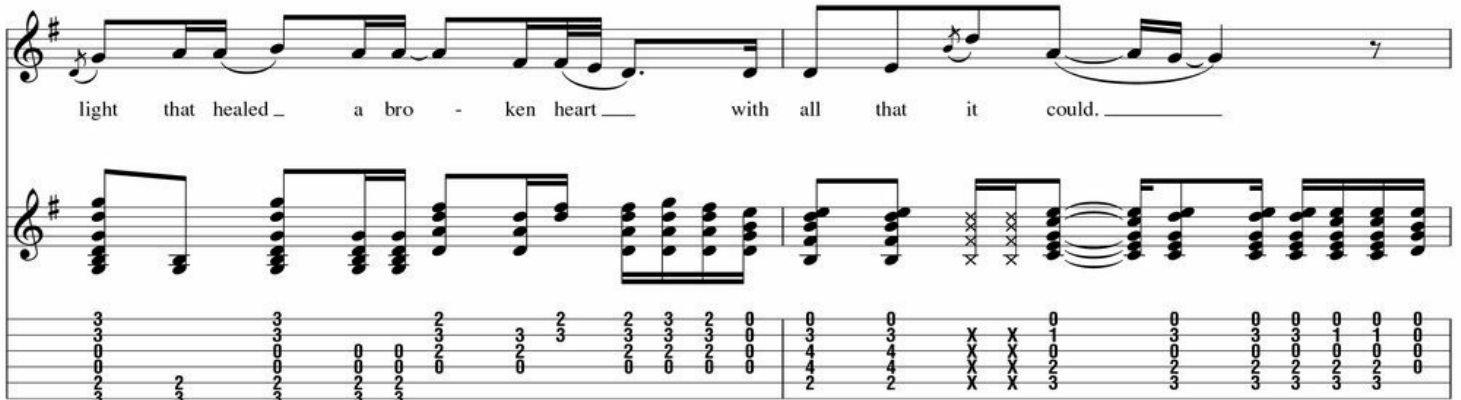
***Omit arpeggiation when figure is recalled.

G

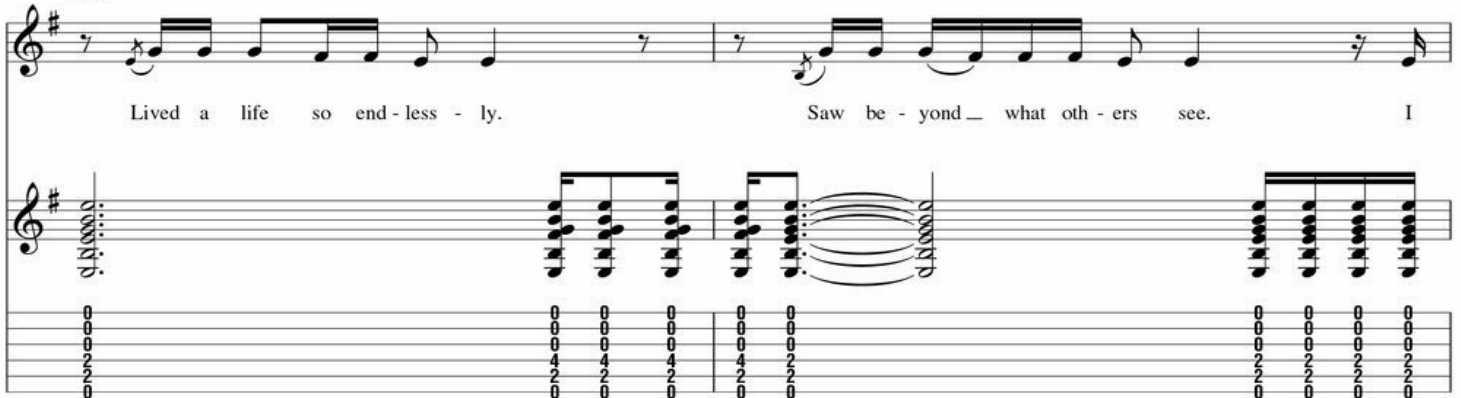
D

Bm(add11)

C



Em



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G D Bm(add11) C

tried to heal _ your bro - ken heart _ with all that I could. _____

D

Will you stay, _____ will you stay a - way _ for - ev - er?

End Rhy. Fig. 1

Chorus

Em G

How do I live with - out the ones I _ love? _____ Time _

Gtr. 2 (elec.)

mf
w/ dist.

Rhy. Fig. 2

Gtr. 1

Am
*Voc. Fig. 1

 $^{**}E_m/G$

D

End Voc. Fig. 1

— still turns the pages of the book it's — burned. —

(Ah.)

*Refers to upstammed voc. only.

*Bass plays G.

Em

G

Place and time _____ al-ways on my mind. _____ I have

Am

C

D

so much to say but you're so far away.

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2 tacet

Em

Em

2. Plans of what our fu - tures hold, fool - ish lies of grow - ing old. It

Rhy. Fig. 3

Gtr. 3 (elec.)

mp
w/ clean tone

G

D

Bm(add 11)

C

seems we're so _____ in - vinc - i - ble, _____ the truth is so cold. _____

let ring ----- | let ring ----- | let ring ----- |

3 0 3 0 2 2 2 2 4 3 1 0 2 3

Gtr. 3: w/ Rhy. Fig. 3

Em

G

D

A fi-nal song, a last re-quest. A per-fect chap-ter laid to rest. Now and then I try to find a

Bm(add11)

C

D

place in my mind where you can stay, you can stay a - wake for - ev - er.

Chorus

Gtr. 1: w/ Rhy. Fig. 2

Em

Bkgd. Voc.: w/ Voc. Fig. 1

Am

How do I live with-out the ones I love? Time still turns the pages of the

Gtr. 2

Em/G

D

Em

book it's burned. Place and time always

Bkgd. Voc.: w/ Voc. Fig. 1

Am

G

C

D

on my mind. I have so much to say but you're so far a - way.

Bridge

Chords: E, Gtr. 2 tacet, C, Am

Gtr. 1

Sleep tight, I'm not a - fraid. (Not a - fraid.) The ones that we love are here.

Gtr. 4 (elec.)

mf w/ dist.

9 (9) 5 (5) 4 5 4 5 (5) 2 (2)

Gtr. 2

14 12

Chords: *Em, Em7, E, C

with me. Lay a - way a place for me. 'Cause as (Place for me.)

Gtr. 4

8va, loco, fdbk.

5 (5) 9 (9) 5 (5)

*Bass plays G.

Pitch: B

E

Chords: D, Dsus4, Cadd9, D, Dsus4

soon as I'm done I'll be on my way to live e - ter - nal - ly. (On my way.)

8va, fdbk.

5 7 7 9 7 (7)

Guitar Solo

E C Gtr. 4 tacet Am

Gtr. 4

P.H.

Gtr. 5 (elec.)

f
w/ dist.

12/14 13 16 (16) 1/2 (16)\12 (12)\7 9/14 14 16 14 (14)\5/9 12 12

*Em E C

Gtr. 5

12/14 (14) 1 (14)\12 (12) (12) 1/2 9/14 13 16 (16) 1/2 (16)\12 (12)\7/14

*Bass plays G.

D Dsus4 Cadd9 Dsus4 D

15 15 17 17 14 14 15 17 17 17 (17)\10/15 15 (15) 14 15 17

Chorus

Gtr. 1: w/ Rhy. Fig. 2

Bkgd. Voc.: w/ Voc. Fig. 1

Gtr. 5 tacet

Am

Em

G

How do I live with-out the ones I love? Time still turns the pages of the

Gtr. 5

(17) (17)

Gtr. 2

7 9
X X
5 7

9 7
X X
7 5

9 9 9 12 7
X X X X X
7 7 7 10 5

7
X
5

7 7 7 5
X X X X
5 5 5 3

Em/G

D

Em

G

book it's burned. Place and time always on my mind. And the light

Gtr. 2

9
X
7

7
X
5

7 9
X X
5 7

7 9 7
X X X
5 7 5

9 12 (12)
X X (10)
7 10 (10)

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

Am

C

D

Gtr. 1: w/ Rhy. Fig. 2 (last 2 meas.)

Am

you left remains but it's so hard to stay when I have so much to say and you're so

7
X
5

7 9
X X
5 7

10
X
8

12
X
10

(12) 7
X X
(10) 5

7 9
X X
5 7

Outro

Em

D

Am

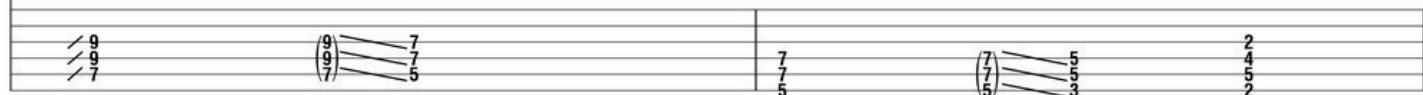
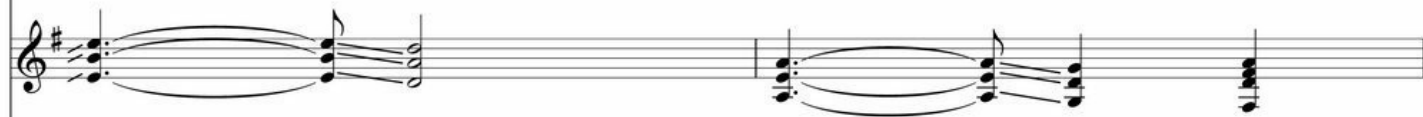
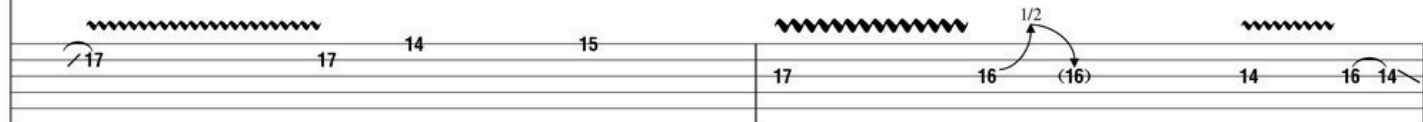
G

D/F#



I love _ you, _ _ _ _ _ you were read - y.

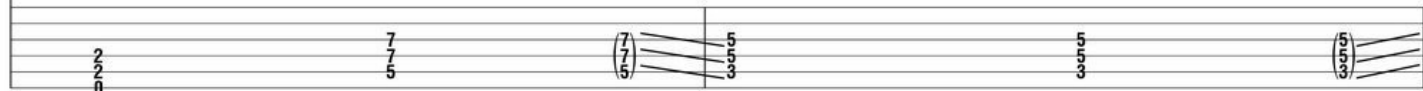
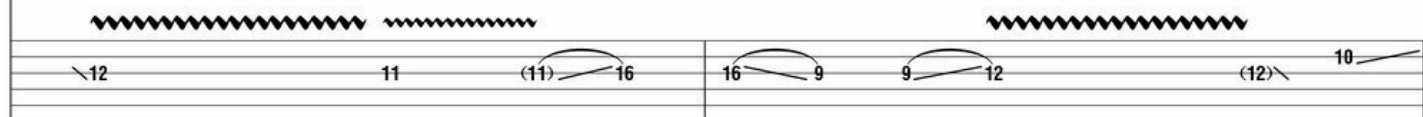
The pain _ is strong _ _ and urg - es rise. _



Em

D

Cmaj7



Em D Am G D/F#

But I see you when it lets me. Your pain is gone, your hands un-tied.

Em D Cmaj7

But I see you when it lets me. Your pain is gone, your hands un-tied.

Em D Cmaj7

So far a - way.

(So far a - way. So

(12) 11 (11) 16 16 9 9 (9) 12 12 (12)

9 9 7 (9 9 7) 7 5 (7 7 5) 5 5 (5 5 3) 3

Em D Cmaj7

And I need you to know.

far a - way.

7 12 11 (11) 16 16 9 9 (9) 12 12 12 (12)

9 9 7 (9 9 7) 7 5 (7 7 5) 5 5 5 5 5

Em D Cmaj7

So far a - way.

So far a - way. So

10/12 11 (11) 16 16 9 9 (9) 12 (12)

9/7 (9/7) 7/5 (7/5) 5/3 5/3 5/3 (5/3)

Em D Cmaj7

rit. rit.

And I need you to, need you to know.

rit.

far.)

rit. 8va 7 fdbk.

9/12 11 (11) 10 12 12 12 (12)

rit. fdbk.

9/7 (9/7) 7/5 7/5 (7/5) 5/3 (5)

Still Got the Blues

Words and Music by Gary Moore

Intro

Slow ♩ = 48

Intro

mf *w/ dist.

Dm7 Dm7/G Cmaj7

*w/ neck pickup

Fmaj7 Bm7b5 E7 Am N.C.

13 (13) 10 12 13 13 (13) 13 (13) 12 (12) rake - 1 5 8 8 (8) (8)

Verse

Gtr. tacet

Dm7 Dm7/G Cmaj7

I. Used to be so eas - y to give my heart

Fmaj7 Bm7b5 E7

a - way, but I found out the hard way there's a

Am Asus4/B Am/C Am Dm7

price you have to pay. I found out

Dm7/G Cmaj7 Fmaj7

that love was no friend of mine

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Bm7b5 **E5**

for I should have ___ known ___ time ___ af - ter ___ time. _

slight P.M. - - - - -

Chorus

Am **Em7** **Am** **D9**

So ___ long, ___ it was so ___ long _ a - go, _ but I've

F9 **E7#9** **Am** **N.C.**

still ___ got the blues ___ for ___ you. _

Verse

Dm7 **Dm7/G** **Cmaj7** **Fmaj7**

2. Used to be so ___ eas - y ___ to fall ___ in love a - gain, _

Bm7b5 E7 Am Asus4/B

but I found out the ___ hard _ way it's a road _____ that leads

Am/C Am Dm7 Dm7/G

to pain. _ Well, I found _ that love _____

Cmaj7 Fmaj7 Bm7b5

was more _____ than ___ just a game, _ you're play - in'

Esus4 E

to win _____ but you'll lose _____ just _____ the same. _____

Am Em7 Am D9

So long, it was so long a - go, but I've

5 5 5 5 5 5 | 7 7 7 7 7 7 | 5 5 5 5 5 | 5 5 5 5 5 5


7 7 7 7 7 7 | 8 8 8 8 8 8 | 7 7 7 7 7 | 4 5 5 5 5 5

still _____ got the blues _____ for you. _____

[illegible]

Am7/C Am7 Bm7 E9

face, _____ but here in ____ my ____ heart _____ there's an



face, _____ but here in ____ my ____ heart _____ there's an

Fmaj7 Em7 Dm7 Am N.C.

emp - ty space — you _ used to be.

14 15 17

Guitar Solo

Dm7 Dm7/G Cmaj7 Fmaj7

17 17 17 15 (15) 12 13 15 15 (15) 15 (15) 13 (13) 10 12 13

Bm7b5 E7 Am Am/B Am/C Am

13 (13) 13 (13) 12 (12) 10 12 10 12 12 (12) 14 15 17

Dm7 Dm7/G Cmaj7 Fmaj7

17 15 15 (15) 12 13 15 15 13 15 15 13 (13) 10 12 13

Bm7b5 Esus4 8va

13 13 (13) 10 13 13 10 13 10 20 20 17 20 17 19 17 19 19 (19)

Am

The musical score for 'So' by The Beatles is presented in a three-staff format. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains a single measure of a whole note chord, E, followed by a double bar line and a measure of a whole note chord, Am. The middle staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains a single measure of a whole note chord, E, followed by a double bar line and a measure of a whole note chord, Am. The bottom staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains a single measure of a whole note chord, E, followed by a double bar line and a measure of a whole note chord, Am. The guitar part is written in the middle staff, featuring a single measure of a whole note chord, E, followed by a double bar line and a measure of a whole note chord, Am. The bass part is written in the bottom staff, featuring a single measure of a whole note chord, E, followed by a double bar line and a measure of a whole note chord, Am. The tablature for the guitar part is written below the middle staff, showing the fret numbers for each note. The tablature for the bass part is written below the bottom staff, showing the fret numbers for each note. The guitar part is written in the middle staff, featuring a single measure of a whole note chord, E, followed by a double bar line and a measure of a whole note chord, Am. The bass part is written in the bottom staff, featuring a single measure of a whole note chord, E, followed by a double bar line and a measure of a whole note chord, Am.

[illegible][illegible]

Outro-Guitar Solo

Free time

A tempo

F9

E7#9

Dm7

Dm7/G

still _____ got the blues _____ for you.

Cmaj7 Fmaj7 Bm7b5 E7

Am Am/B Am/C Dm7 Dm7/G

Cmaj7 Fmaj7 Bm7b5 E7

Am Dm7 Dm7/G

Cmaj7 Fmaj7 Bm7 \flat 5

E7 Am Am/B Am/C P.H.

Dm7 Dm7/G Cmaj7

Fmaj7 Bm7 \flat 5 E7

Am Dm7 δva

Dm7/G Cmaj7 Fmaj7

8va

Bm7b5 E7

8va

Am Am/B Am/C

8va

Dm7 Dm7/G Cmaj7

8va

Fmaj7 Bm7b5 E7

8va

Am *8va*----- *loco* Dm7 Dm7/G

(20) 20 17 19 19 19 22 14 15 17 17 17 15 (15) 12 13 15

Cmaj7 Fmaj7 Bm7b5 E7

15 15 (15) 13 10 0 10 12 13 13 13 (13) 12 9 10 12

Am Am/B Am/C Dm7

10 9 12 13 (13) 13 (13) X (14) 14 15 17 17 15 12 13 15 15 15 (15) 13

Fmaj7 Bm7b5 Free time E7 Am

15 13 10 12 13 13 (13) 12 9 9 12 13 10 12 10 8 5 8 5 7 5 7 7

5 7 5 8 5 8 5 8 7 5 7 7 5 4 7 5 7 5 3 2 3 5

Sweet Child O' Mine

Words and Music by W. Axl Rose, Slash, Izzy Stradlin', Duff McKagan and Steven Adler

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderate Rock $\text{♩} = 122$

N.C.(D)

(C)

f w/ dist.

T
A
B

15 14 12 14 14 | 15 14 12 14 14 | 15 14 12 14 14

12 14 12 14 14 | 12 14 12 14 14 | 14 14 12 14 14

(G)

1., 2.

(D)

15 14 12 14 14 | 12 15 14 12 14 14 | 12 15 14 12 14 14 | 15 14 12 14 14

14 14 12 14 14 | 12 14 12 14 14 | 12 14 12 14 14 | 12 14 12 14 14

3.

Verse

2nd time, substitute Fill 1

D

15 14 12 14 14 | 12 15 14 12 14 14 | 15 14 12 15 14 | 15

12 14 12 14 14 | 14 15 14 14 14 | 14 14 14 15 14 |

1. She's got a smile _ that it
2. See additional lyrics

Fill 1

dist. off

2 2 2 2 2 2

3 3 3 3 3 3

2 2 2 2 2 2

0 0 0 0 0 0

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Cadd9

seems to me re - minds me of child - hood mem - o - ries, where ev -

dist. off

G D

- ry - thing was as fresh as the bright blue sky. ____

Dsus4 D

Now and then when I see her face she

Cadd9 G

takes me a - way to that spe - cial place, and if I stared too long, I'll

Guitar Solo

D Cadd9

1. G D

2. G D

Cadd9

G D 8va

A5

A5 B5 C5 D

Whoa, oh, oh, oh, sweet love o' mine.

2 2 2 4 5 5 5 7 7 7 7 7 7
 2 2 2 4 5 5 5 7 7 7 7 7 7
 0 0 0 2 3 3 3 5 5 5 5 5 5

D A5 B5 C5

Oh, oh, oh, oh, sweet child o' mine.

7 7 7 7 7 7
7 7 7 7 7 7
5 5 5 5 5 5

2 2 2 4
2 2 2 2
5 5 5 5

The musical score for "I Wanna Dance with Somebody" by Whitney Houston is presented in three staves. The top staff shows the guitar introduction with a D major chord and a sequence of eighth notes. The middle staff shows the vocal melody with the lyrics "Woo, yeah, yeah!" and "Ooh,". The bottom staff shows the bass line with a 7/8 time signature and a sequence of notes with a 1/2 and 1/4 time signature.

C5 D5 D#5

sweet love o' mine.

Guitar Solo

Em C B7

8va

Am Em

loco

B7 Am Em

8va

loco

C B7 Am

Em

8va -----

w/ wah - wah

Am

8va -----

Em

G5

A5

B5

8va -----

C5

D5

G5

Em

G5

loco

8va -----

A5

B5

C5

D5

G5

1 hold bend

Em

G5

1/4

A5 C5 D5 G5 E5

Where do we go? — Where do we go? —

G5 A5 C5 D5 G5

Whispered: Sweet Child! Where do we go — now?

E5 G5 A5

I, I, I, I, I, I, I, I, Where do we go — now, now? _

C5 D5 G5 E5 G5

Where do we go? — Ah. —

A5 B5 C5 D5 G5 E5

Where do we go — now? When do we go? —

8va loco

grad. bend

G5 A5

Where do we go — now?

C5 D5 G5 E5

Where do we go? —

grad. bend

G5 A5 B5 E5 D5 B5 Bb5 A5 G

Where do we go now? No, no, no, no, no, no,

E5 A5

no. Sweet child, sweet child

C5 D5 E5 grad. rit.

o' mine.

grad. rit.

*bend neck

Additional Lyrics

2. She's got eyes of the bluest skies,
As if they thought of rain.
I'd hate to look into those eyes and see an ounce of pain.
Her hair reminds me of a warm safe place
Where as a child I'd hide,
And pray for the thunder and the rain to quietly pass me by.

Sweet Home Alabama

Words and Music by Ronnie Van Zant, Ed King and Gary Rossington

Intro

Moderate Rock ♩ = 100

D Csus2 G D Csus2

mf
w/ clean tone
let ring throughout

P.M. P.M. P.M.

T
A
B

*Key signature denotes D Mixolydian.

G D Csus2 G

P.M. P.M.

D Csus2 G

Verse D Csus2

1. Big wheels keep on turn -

P.M.

G D Csus2 G

- in', car-ry me home to see my kin. —

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D Csus2 G D Csus2

Sing-in' songs a - bout _ the south - land. I miss ole 'Bam - ee once a - gain _

Interlude

G N.C.(D) (C) (G)

__ and I think it's a sin, __ yes.

(D) (C) (G) Verse D Csus2

2. Well, I heard Mis-ter Young sing a - bout _

G D Csus2 G

__ her. Well, I heard old Neil __ put 'er down. _

D Csus2 G D Csus2

Well, I hope Neil Young will re-mem - ber, a south-ern man _ don't need him a-

Chorus

G D C G

round, an - y-how. Sweet _ home Al - a - bam - a,

D C G D C

where the skies are so blue. _ Sweet _ home Al - a -

G D C G F/C C

bam - a, Lord, I'm com-in' home to you.

The musical notation for the guitar solo is presented in two systems. The first system shows the melody in standard notation on a treble clef staff, with a key signature of one sharp (F#). The melody is divided into four measures, each with a chord label above it: D, Csus2, G, and D. The second system shows the fretboard positions for the solo, with numbers indicating the frets for each note. The fretboard is divided into four measures corresponding to the same chord sequence. The notes are as follows:

- Measure 1 (D): 14, 15, 14, 15, 10, 8
- Measure 2 (Csus2): 11, 10, 8, 10, 9
- Measure 3 (G): 8, 8, 10, 9, 10
- Measure 4 (D): 7, 9, 8, 10, 8, 10, 7, 8, 9, 8, 10, 9, 8, 10, (10), 8

3. In Bir-ming - ham_ they love the gov - 'nor, boo, boo,

The image shows a musical score for the song "The Water Gate" by The Beatles. It includes a guitar part (top staff) and a bass part (bottom staff) in the key of D major. The guitar part features a melodic line with a capo on the second fret, indicated by "Csus2" above the staff. The lyrics are written below the guitar staff: "hoo. Now we all did _ what we could do. Now Wa-ter - gate _ does not". The bass part provides a steady accompaniment with a mix of eighth and sixteenth notes. The score is divided into three measures, with the first measure containing the lyrics "hoo. Now we all did _ what we could do." and the second measure containing "Now Wa-ter - gate _ does not".

both - er me, does your con-science both-er you? __ Tell the truth.

[illegible]

G D C G
 Sweet _ home Al - a - bam - a, yeah.

[illegible]

[illegible][illegible][illegible]

D C G

10 12 12 10 12 10 10 10 12 12 10 12 14 12 14 12 12 14 12 14 14 12 14 12 15 12

D C G

15 12 14/16 15 17 15 17 17 17 17 15 17 15 17 15 12 12 15 14 12 14 12 12 (12)

Interlude
N.C.(D) (C) G D C

7 8 9 7 7 9 5 7 5 5 7 1/2 0 0 0 0 3 7 8 9 7 7 9 5 7 5 5 7

Verse
G D Csus2

4. Now Mus-cle Shoals _ has got the Swamp -

Harm. ----- w/ bar -1/2

1 2 0 0 7 12 5 (5) (5) 0 0 3/2 3/2 3 3 0 0

G D Csus2

- ers, an' they been known _ to pick a song or two. _

3 3 0 2 0 0 0 0 2 0 0 3/2 3/2 3 3 0 0

G D Csus2 G

Lord, they get me off — so — much,

D Csus2 G

they pick me up — when I'm feel-in' blue — 'n' now how 'bout you?

Chorus
D C

Sweet — home Al — a —

G D C G

bam - a, where the skies are so blue. —

D C G D C

Sweet — home Al — a — bam - a, Lord, I'm com-in' home to

G F/C C D C G

you! Sweet _ home Al - a - bam - a, oh, sweet home! _

5 3 5 3 X 5 7 3 1 0 2 3 5 7 9 7 3 5 7 5 5 5 3 5 3 X 5 7 0 2 0 2 0 3

D C G D C

Where the skies are so blue, _ and the gov-'nor's true. Sweet _ home Al - a -

5 7 9 7 3 5 3 3 5 0 2 0 0 2 0 0 2 0 0 2 0 3 5 7 9 7 3 5 3 3 5 5

G D C G

bam - a, oh, _ yeah. Lord, I'm com-in' home to you. Yeah. _

5 3 3 X 5 7 0 2 0 2 0 3 5 7 9 7 3 5 3 3 5 5 5 3 3 X 5 7 X 5 5 5 7 5

Outro D C G D C G Repeat and fade

Play 3 times

5 7 9 7 3 5 3 3 5 5 3 3 X 5 7 X 5 5 5 7 5 5 5 3 5 7 9 7 3 5 3 3 5 5 5 3 3 3 7 7 0 2 0 3

Symphony of Destruction

Words and Music by Dave Mustaine

Verse

Moderately fast ♩ = 140

2nd time, substitute Fill 1

F5 E5

F5 E5

N.C.

mf
w/ dist.
P.M. -----|

TAB

1 3 1 3 2 0 2 0 3 2 0 0 1 3 1

F5 E5

F5 E5

1. You take ____ a mor - tal ____ man ____
3. See additional lyrics

3 2 2 3 2 0 2 0 3 2 0 0

F5 E5

N.C.

F5 E5

and put him in con - trol. ____

P.M. -----|

3 2 2 1 3 1 3 2 0 2 0

Fill 1

Fill 1

(15)
(14)

(A5) (D5) (E)

Ah. _____ }

P.M. P.M. P.M. P.M. P.M. --- let ring -

5 6 5 7 6 5 (5) 0 0 5 6 5 4 3 2 1 0

Chorus

(E) (C)

Just like the Pied _____ Pip - er led _____ rats

let ring ----- let ring ----- let ring ----- let ring -

(0) 9 7 0 8 7 0 7 5 0 6 7 7 0 5 3 0 4 3 0

(D) (E)

through _____ the streets, we dance like the mar - i - o - nettes, _

let ring ----- let ring ----- let ring -----

7 5 0 5 4 5 7 0 9 7 0 8 7 0 7 5 0 6 7 7

2nd time, To Coda 1

3rd time, To Coda 2

Verse

(C) D5 F5 E5

sway - in' to the Sym-pho - ny of De - struc - tion.

let ring ----- P.M. -----

F5 E5 N.C. F5 E5 F5 E5

2. Mm, act - in' like a ro - bot,

P.M. -----

F5 E5 N.C. F5 E5 F5 E5

its met - al brain cor - rodes.

P.M. -----

F5 E5 N.C. F5 E5 F5 E5

You try to take its pulse

P.M. -----

F5 E5 N.C. F5 E5

be - fore the head ex - plodes,

P.M. -----

3 2 2 1 3 1 3 2 2 0 0 7

♢ Coda 1

D5

N.C.(E)

Sym - pho - ny... Just like the

P.M. -----

let ring ----- let ring -

7 5 7 5 7 5 (7) 5 0 9 7 0 8 7 0

(C)

(D)

Pied Pip - er led rats through the streets,

let ring -----

let ring ----- let ring -----

7 5 0 6 7 7 0 5 3 0 4 3 0 7 5 0 5 4 5 7

(E)

(C)

we dance like the mar - i - o - nettes, _ sway - in' to the

let ring -----

let ring ----- let ring -----

0 9 7 0 8 7 0 7 5 0 6 7 7 0 5 3 0 4 3 0

(D) (C) D5 N.C.(E5)

Sym - pho - ny, sway - in' to the Sym - pho - ny of De -

let ring ----- let ring ----- P.M. -----

7 5 0 5 4 5 7 0 5 3 0 4 3 0 7 5 7 5 7 5 7

Guitar Solo

(E5) (G5)

struc - tion. -----

grad. bend 1/2 grad. bend 1/2

9 9 9 9 7 9 9 9 7 9 6 5 8 3

(C5) (A5)

P.M. ----- grad. bend 1/2 grad. bend 1/2 grad. bend 1/2 grad. bend 1/2

1/2 1/2 1/2 1/2

(3) (3) 0 2 0 2 (2) (2) 2 (2) 0 2 0 0 2 (2) 10

(E5)

8va -----

(10) 9 11 10 9 11 10 8 12 10 8 12/14 12 13 14 17 14 12 13 14/20 17 20 17 19 17 17 (17)

(G5)

loco *8va*

8va *loco* (C5) *grad. bend*

(A5)

D.S.S. al Coda 2

grad. rel.

♢ Coda 2

D5 N.C.(E)

Sym - pho - ny... Just like the Pied — Pip - er

P.M. ----- | let ring ----- | let ring ----- |

(C) (D) (E)

led rats through the streets, we dance like the

let ring - - - - - let ring - - - - - let ring - - - - - let ring -

5 3 0 4 3 0 7 5 0 5 4 5 7 0 9 7 0 8 7 0

(C) (D)

mar - i - o - nettes, _ sway - in' to the Sym-pho - ny,

let ring - - - - - let ring - - - - - let ring - - - - -

7 5 0 6 7 7 0 5 3 0 4 3 0 7 5 0 5 4 5 7

(C) D5 F5 E5

sway - in' to the Sym-pho - ny of De - struc - tion. _

let ring - - - - - P.M. - - - - -

5 3 0 4 3 0 7 7 7 7 7 7 (7) 3 2 0 2 0

Additional Lyrics

- The earth starts to rumble.
World powers fall.
A, warring for the heavens,
A peaceful man stands tall, a, tall, a, tall.

21 Guns

Words and Music by David Bowie, John Phillips, Billie Joe Armstrong, Mike Pritchard and Frank Wright

Intro

Slowly ♩ = 73

Chords: Dm Bb F C Dm Bb F C

**p* *mf* *sim.*
w/ clean tone & delay
w/ fingers

T	10	7	10	9	10	7	10	9
A	10	6	8	8	10	6	8	8
B	10	6	8	8	10	6	8	8

*Vol. swells, next 4 meas.

Verse

Moderately ♩ = 79

Chords: Dm Bb F C Dm Bb

1. Do you know _ what's worth fight - ing for ____ when it's not ____ worth
2. See additional lyrics

w/ pick

1	1	0	3	3	0	1	1	1	1	0	0	0	1	1	0	3	3	0
3	2	0	0	3	3	3	1	2	3	2	2	2	3	2	0	0	3	0
0	0	0	3	3	0	3	3	3	3	3	3	3	0	0	0	3	0	0

Chords: F C Dm Bb F C

dy - ing for? ____ Does it take your breath _ a - way ____ and you feel _

1	1	1	1	0	0	0	1	1	0	3	3	0	1	1	1	1	0	0
2	3	2	3	0	1	0	3	2	0	0	3	3	2	2	2	3	3	0
3	3	3	3	3	3	3	0	0	0	3	3	0	3	3	3	3	3	0

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- contains samples of "All The Young Dudes" by David Bowie and "San Francisco (Be Sure To Wear Some Flowers In Your Hair)" by John Phillips

B \flat C Dm B \flat

your - self suf - fo - cat - ing? Does the pain weigh

F C Dm B \flat F C

out the pride and you look for a place to hide?

Dm B \flat F C B \flat C5

Did some - one break your heart in - side? You're in ru - ins.

*Swell to full dist.

Chorus

F5 C/E D5 C5 B \flat 5 F5

One, twen - ty - one guns. Lay down your arms. Give up the fight.

C5 F5 C/E D5 C5

One, twen - ty - one guns. ____ Throw up your arms ____

To Coda Bb5 F5 C5 Bb5 F5 C5

in - to the sky, ____ you and I. ____

2. C5 Bridge D5 Bb5 F5 C5

Did you try to ____ live on your own ____

D5 Bb5 F5 A5 D5 Bb5

when you burned down the house and home? ____ Did you stand too ____

F5 A5 Bb5 C5

close to the fire — like a li - ar look-ing for for-give - ness from a stone? —

Interlude

F5 C/E D5 C5 Bb5 F5

let ring ----- let ring ----- let ring ----- let ring -----

C5 F5 C/E D5 C5

let ring ----- let ring -----

Bb5 F5 C5 Bb5 F5 A5

let ring ----- let ring ----- let ring ----- let ring -----

Interlude

Chords: Dm Bb F C Dm Bb F C

*As before.

The interlude consists of two systems. The first system has a vocal line with notes G4, A4, Bb4, C5, Bb4, A4, G4 and a guitar line with chords Dm, Bb, F, C. The second system has a vocal line with notes G4, A4, Bb4, C5, Bb4, A4, G4 and a guitar line with chords Dm, Bb, F, C. The guitar line is written in a simplified notation with numbers 1-10 on a six-line staff.

Verse

Chords: Dm Bb F C Dm Bb

3. When it's time to live and let die and you can't get an -

The verse consists of two systems. The first system has a vocal line with notes G4, A4, Bb4, C5, Bb4, A4, G4 and a guitar line with chords Dm, Bb, F, C. The second system has a vocal line with notes G4, A4, Bb4, C5, Bb4, A4, G4 and a guitar line with chords Dm, Bb. The guitar line is written in a simplified notation with numbers 1-10 on a six-line staff.

Chords: F C Dm Bb

oth - er try, some - thing in - side this

This block contains the second system of the verse. The vocal line has notes G4, A4, Bb4, C5, Bb4, A4, G4. The guitar line has chords F, C, Dm, Bb. The guitar line is written in a simplified notation with numbers 1-10 on a six-line staff.

D.S. al Coda

Chords: F C Bb

heart has died. You're in ru - ins.

This block contains the final system of the verse. The vocal line has notes G4, A4, Bb4, C5, Bb4, A4, G4. The guitar line has chords F, C, Bb. The guitar line is written in a simplified notation with numbers 1-10 on a six-line staff. The system ends with a double bar line and a repeat sign.

♩ Coda

C5 F5 C/E D5 C5

One, twen - ty - one guns. — Lay down your arms. —

20

Bb5 F5 C5 F5 C/E D5 C5

— Give up the fight. — One, twen-ty-one guns. — Throw up your arms —

Bb5 F5 C5 Bb5 F5 C5

— in - to the sky, — you and I. —

Additional Lyrics

- When you're at the end of the road
And you lost all sense of control.
And your thoughts have taken their toll
When your mind breaks the spirit of your soul.
Your faith walks on broken glass
And the hangover doesn't pass.
Nothing's ever built to last.
You're in ruins.

Under the Bridge

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately slow ♩ = 68

D F#

mf w/ clean tone
let ring throughout

D F#

D F#

D F#

Verse
Faster ♩ = 76

E B C#m G#m A

1. Some - times I feel _____ like I don't have a part - ner.

f w/ slight dist.

E B C#m A

Some - times I feel _____ like my on - ly friend _____ is the

E B C#m G#m A

cit - y I live _____ in, the cit - y of an - gels.

E B C#m A

Lone - ly as I _____ am, to - geth - er we cry. _____

band enters
Emaj7

Verse

E

B

2. I drive on her streets _ 'cause
3. See additional lyrics

let ring

C#m

G#m

A

E

B

she's my com - pan - ion. I walk through her hills _ 'cause she

let ring

let ring

C#m

A

E

B

knows who I am. _ She sees my good deeds, _ and she

let ring

let ring

C#m

G#m

A

E

B

kiss - es me wind - y. I nev - er wor - ry, now,

let ring

let ring

C#m A Emaj7

that is a lie. ———

let ring ———

9 11 9 11 5 6 7 5 5 6 9 11 11 11 7

Pre-Chorus

F#m E B F#m

I don't ev - er wan - na feel _____ like I did that day.

10 9 9 9 16 16 16 16 10 9 9 X X
11 9 9 9 16 16 16 16 11 10 10 X X
11 9 9 9 16 16 16 16 11 11 11 X X
9 7 7 7 14 14 14 14 9 9 9 X X

Take me to the place I love, take me all the way.

E B F#m
 I don't ev - er wan - na feel _____ like I did that day.

10 9 9 9 16 16 16 16 10 9 9 X X
 11 9 9 9 16 16 16 16 11 10 10 X X
 11 9 9 9 16 16 16 16 11 11 11 X X
 9 7 7 7 14 14 14 14 9 9 9 X X

E B F#m

Take me to the place I love, _____ take me all the way, _____

let ring -----

3

10 9 9 9 16 16 16 16 10 9 9 10 X X
 11 7 7 7 16 16 16 16 11 10 10 11 X X
 9 7 7 7 14 14 14 14 9 9 9 9 X X

E B C#m G#m A

yeah. _____ Yeah, yeah. _____

let ring -----

3

9 9 7 7 7 8 9 8 9 8 9 9 4 5 5 7 5 5
 7 7 9 9 9 8 9 8 9 8 11 11 11 6 6 7 6
 7 7 9 9 9 8 9 8 9 8 9 9 11 6 6 7 6

E B C#m A

3. It's

let ring -----

3

9 9 7 7 7 8 9 8 9 8 9 9 5 5 5 6
 7 7 9 9 9 8 9 8 9 8 11 11 11 7 7 7 6
 7 7 9 9 9 8 9 8 9 8 9 9 11 7 7 7 6

2.

Bridge

B F#m A Am

take me all the way, yeah.

w/ chorus

16 16 16 16 10 9 9 10 X X
16 16 16 16 11 10 10 11 X X
16 16 16 16 11 11 11 11 X X
14 14 14 14 9 9 9 X X

G6 Fmaj7 A Am

Yeah, yeah. Oh, no, no, no,

0 0 0 0 0 0 0 0
3 3 3 3 1 1 1 1
4 4 4 2 2 2 2 / 6 6 6

G6 Fmaj7 A Am

yeah, yeah. Love me, I say,

0 0 0 0 0 0 0 0
3 3 3 1 1 1 1 1
4 4 4 2 2 2 2 / 6 6 6

G6 Fmaj7 Fmaj7

yeah, yeah. Spoken: One time.

0 0 0 0 0 0 0 0 12 12 12 12 12 12 12 12 12 12 12 12
3 3 3 1 1 1 1 1 10 10 10 10 10 10 10 10 10 10 10 10
4 4 4 2 2 2 2 / 10 10 10 10 10 10 10 10 10 10 10 10 10 10

[illegible]

G6 Fmaj7 A Am7

is where I drew some blood. (Un-der the bridge _ down - town.) _____

0 0 0 0 0 0 0 0 0 0 2 2 2 2 5 5 5 5 5 5

3 3 3 3 1 1 1 1 1 1 2 2 2 2 5 5 5 5 5 5

5 5 5 5 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5

G6 Fmaj7 A Am7

I could not get e - nough. (Un-der the bridge down - town.)

The image shows a musical score for the song 'The Bridge Down Town'. It includes a guitar solo section with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The solo is composed of eighth and sixteenth notes, with some measures containing triplets. Below the staff, there are guitar tablature lines corresponding to the notes in the solo. The chords G6, Fmaj7, A, and Am7 are indicated above the staff. The lyrics 'I could not get e - nough. (Un-der the bridge down - town.)' are written below the staff.

G6 Fmaj7 A Am7

for - got a - bout my love. (Un - der the bridge down - town.)

G6 Fmaj7 A Am7

I gave my life a - way, yeah,
(I gave my life a - way.)

G6 Fmaj7 A Am7

yeah, yeah. Oh, no, no, no, no,
A - way.

G6 Fmaj7 A Am7

yeah, _____ yeah. _____

A - way. _____ down, _ I said, oh,

G6 Fmaj7 A Am7

yeah, _____ yeah. _____

A - way.) _____

Spoken: Will I stay?

G6 Fmaj7

Outro A Am

G6 Fmaj7 A Am

let ring -----

G6 Fmaj7 A Am

G6 Fmaj7 A Am

G6 Fmaj7 A

let ring ----- let ring ----- rit.

Additional Lyrics

- It's hard to believe that there's nobody out there.
It's hard to believe that I'm all alone.
At least I have her love, the city, she loves me.
Lonely as I am, together we cry.

Welcome Home

Words and Music by Claudio Sanchez, Michael Todd, Joshua Eppard and Travis Stever

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately $\text{♩} = 78$

* Em

D D/F \sharp Em D

Gtr. 1 (acous.)

mf P.M. - - - - - P.M. - - - P.M. - - - - -

TAB: 0 0 7 9 10 7 10 9 7 7 10 9 7 10 9

*Chord symbols reflect implied harmony.

Em P.M. - - - - - P.M. - - - P.M. - - - - -

TAB: 0 0 7 9 10 7 10 9 7 7 10 9 7 10 9

Gtr. 1 tacet

Em

D D/F \sharp Em D

Gtr. 2 (elec.)

f w/ dist. - - - - - - - - - - - - - - -

TAB: 0 0 7 9 10 7 10 9 7 7 10 9 7 10 9

**Gtrs. 3 & 4 (elec.)

f w/ dist. - - - - - - - - - - - - - - -

TAB: 2 2 0 2.8

**Composite arrangement

Pitch: D

***Harm. located approx. eight-tenths the distance between the 2nd & 3rd frets.

Em D D/F# Em D

P.H.

Pitch: A

8va

15ma

*fdbk.

Pitch: F# B

*Microphonic fdbk., not caused by string vibration.

Em

Rhy. Fig. 1

P.M.

loco

P.M.

End Rhy. Fig. 1

P.M.

Rhy. Fig. 2

End Rhy. Fig. 2

P.M.

P.H.

P.M.

P.H.

P.M.

P.H.

P.M.

P.H.

P.M.

P.H.

Pitch: G#

Em D D/F# Em D

P.H. P.H. P.H.

Pitch: A C# G#

Gtr. 4: w/ Rhy. Fill 1
Em D

Gtr. 2

P.H. P.H. P.H.

Pitch: A D#

Gtr. 3

tr tr

0 (2)

Gtr. 2: w/ Rhy. Fig. 1
Gtrs. 3 & 4: w/ Rhy. Fig. 2 (2 times)
Em

tr

0 (2)

Rhy. Fill 1
Gtr. 4

tr fdbk.

0 (2)

Pitch: F#

Verse

2nd time, Lead Voc.: w/ Voc. Fill 1

2nd time, Gtrs. 1 & 4 tacet

E5

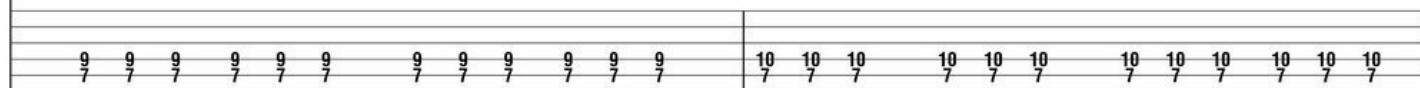
*C/E



1. You could - 've been all I want - ed but
2. You stormed off to scar the ar - ma - da, like

Rhy. Fig. 3

Gtrs. 2 & 3



*Bass plays E pedal.

D/E

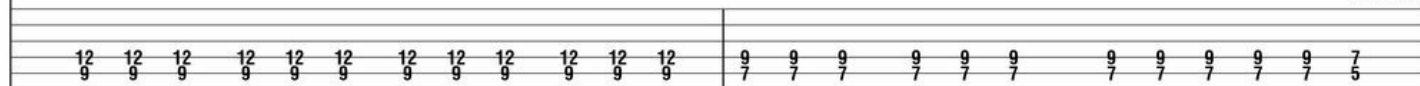
E5

D5



you were - n't hon - est, now get in the ground. ____
Je - sus played let - ter, I'll drill through your hands. ____

End Rhy. Fig. 3



Gtrs. 2 & 3: w/ Rhy. Fig. 3 (3 times)

E5

C/E

D/E



You choked off the sur - est of fa - vors but if you real - ly love me you
The stone for the curse you have blamed me. With love and de - vo - tion, I'll

Voc. Fill 1



songs. ____

E5 D5 E5 C/E

would - 've en - dured _ my _ world. _ Well, if you're _ just as I pre - sumed; _____ a
die as you sleep. _____ But if you _ could _ just write me out _____ to

Gtr. 4

mf

0 0 4 5 5 4 5 5 2 2 2 2 3 3 4 5 5 4 5 5 2 2 2 2

D/E E5 D5 E5

whore in sheep's cloth - ing, _ fuck - ing up all I do. _____ And _ it's _____ all _
nev - er - less won - der, _ hap - py will I be - come. _____ Be _ true _____ that _

2 2 4 5 4 2 2 5 4 4 2 2 2 2 4 5 4 4 2 2 5 5 4 0 0 0 4 5 4 5 5 2 2 2 2

To Coda

C/E D/E E5 D5

here _____ we stop _____ then nev - er a - gain _____ will you see this in your _ life. _
this is no _ op - tion. _____ So with sin, I con - demn _ you. _____ De - mon play, de - mon _ out. _

3 3 4 4 5 5 4 5 5 2 2 2 2 2 2 2 2 4 5 4 2 2 5 4 4 2 2 4 5 4 4 2 2 5 5 4 0

Chorus

F5

Hang on to the glo - ry at my right hand.

Gtrs. 2, 3 & 4

P.M. P.H. P.M. P.H. P.M. P.H. P.M.

Pitch: G

Am

C

Here laid to rest, is our love ev - er longed?

Gtrs. 1-4

Gtr. 1 tacet

F5

With truth on the shores of com - pas - sion.

Gtrs. 2, 3 & 4

P.M. P.H. P.M. P.H. P.M. P.H. P.M.

Pitch: G

Am C

You seem _____ to take prem - ise to all _____ of _____ these

Gtrs. 1-4

mf

⊕ Coda

Chorus

F5

_____ Hang _____ on _____ to the glo - ry at my _____ right hand. _____

Gtrs. 2, 3 & 4

P.M. - - - - | P.H. P.M. - - - - | P.H. P.H. P.M. - - | P.M. - - |

1 2 (2) 0 1 2 (2) 0 1 2 (2) 0

Pitch: C# D# C#

Am C

_____ Here _____ laid to rest _____ is our love _____ ev - er longed? _____

Gtrs. 1-4

Gr. 1 tacet
F5

With truth on the shores of com - pas - sion.

Gtrs. 2, 3 & 4

f

P.H.

1 2 (2)

P.H.

1 2 (2)

P.H.

P.M. - 1 P.M. - 1

Am C

You seem to take prem - ise to all of these songs.

Bridge

Gr. 1 tacet
F5

One last kiss for you.

Gtrs. 1 & 4

Gtr. 4

P.M. - 1 P.M. P.M. P.M. - 1

10 13 10 13

8 8 8 8 8 8 8 8

Gtrs. 2 & 3

P.M.

A5 G5 F5

One more wish to you. Please make up your mind, girl, I'll do an - y - thing for you.

P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1

13 17 13 17 12 15 12 15 10 13 10 13

12 12 12 12 12 12 10 10 10 10 10 10 8 8 8 8 8 8 8 8

P.M.

F5

girl, be-fore I hope — you — die. —

P.M. — | P.M. — | P.H.

Pitch: A

Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (5 times)

E5

mf

w/ dist. & talk-box

*P.M. — — — — — |

*Gradually lift P.M.

C/E D/E

8va loco

17 17 15 15 (15) 12 12 (12) 12 15 12 12 14 17 17 14 15 15 12 14 14 15 12 12 13 12 13 12 14

10 13 (13) 10 12 10 11 12 14 11 12 12 14 14 12 14 12

0 12 X

E5 D5 E5

Gtr. 4 tacet

12 12 14 15 12 12 19 12 14

4 7 4 2 2 2 2 14 12 12 15 15 (15) 12 15 12 13 15 17

0

talk-box off

C/E D/E E5 D5

Gtr. 5

17 17 (17) 0 12 14 12 13 0 16 12 16 12 14 11 12 (12) 0 2 4 1/2 (4) 2 0 2 4 5 4 2 0

P.H. P.M. - - 1/2

Pitch: G

Gtr. 5 tacet
E5

C/E

Gtr. 4

D/E

E5

D5

8va

loco

Gtr. 4 tacet
E5

C/E

Gtr. 5

P.M.

P.H.

semi-harm.

D/E

E5

D5

hold bend

Gtr. 5 tacet
E5 C/E

Gtr. 4

let ring -

D/E E5 D5

let ring -

Outro

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (till fade)

Gtr. 4 tacet

E5

Voc. Fig. 2

C/E

Gtr. 5 Riff A

D/E E5 D5

End Voc. Fig. 2

Pitch: F#

Bkgd. Voc.: w/ Voc. Fig. 2 (till fade)

E5

C/E

D/E

E5

D5

End Riff A

Gtr. 5: w/ Riff A (till fade)

E5

C/E

D/E

E5

D5

***Play 4 times

*Gtr. 6

mf

*Strings arr. for gtr.

**Strings arr. for gtr.

***Band fades out 3rd time.

Verse

Gtr. 2: w/ Fill 1, 2nd time

A Gsus4 A Gsus4 A Gsus4 A Gsus4

1. Wild thing, — I think I love you, } but I wan - na know — for sure.
 2. Wild thing, — I think you move me, }

So, come on and hold me tight. { I love you. }
 { You move me. }

A Gsus4 A Gsus4 A

So, come on and hold me tight. { I love you. }
 { You move me. }

Pre-Chorus To Coda

A D E D A D E D

Chorus Gtr. 1: w/ Rhy. Fig 1, 1st 7 meas.

A D E D A D

Wild thing, you make my heart sing.

E D A D E D A D

You make ev - 'ry - thing groov - y. — Wild thing.

Fill 1 Gtr. 2

8va

17

TAB

Gtr. 1: w/ Rhy. Fig. 1

*Recorder arr. for gtr.

Gsus4 AGsus4

⊕ Coda

Gtr. 1: w/ Rhy. Fig 1, 1st 2 meas., till fade

Fade Out

- 367 -

Woman

Words and Music by John Lennon

Capo I

Intro

Moderately slow ♩ = 79

E♭sus4 E♭
** (Dsus4) (D)

A♭6/E♭ E♭
(G6/D) (D)

E♭sus4 E♭
(Dsus4) (D)

A♭6/E♭ E♭
(G6/D) (D)

*Gtr. I (clean)

mf
let ring throughout

TAB

*Doubled throughout

**Symbols in parentheses represent chord names respective to capoed guitar.
Symbols above reflect actual sounding chords. Capoe fret is "0" in tab.

Verse

E♭ Fm7 Gm Fm7 E♭ Cm Fm B♭sus4 B♭
(D) (Em7) (F♯m) (Em7) (D) (Bm) (Em) (Asus4) (A)

1. Wom - an, I can hard - ly ex - press _ my mixed e - mo - tions at my thought - less - ness. _
2. Wom - an, I know you un - der - stand _ the lit - tle child in - side the man. _

(Oo. _

A♭ Fm Gm B♭sus4 B♭ E♭ Fm Gm Fm
(G) (Em) (F♯m) (Asus4) (A) (D) (Em) (F♯m) (Em)

Af - ter all, _ I'm for - ev - er in your debt. _ And wom - an, I will try to ex - press _
Please re - mem - ber my life is in your hands. _ And wom - an, hold me close to your heart. _

Ah. _

Oo. _

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Eb (D) Cm (Bm) Fm (Em) Bb[♭]sus4 (Asus4) Bb (A) Ab (G) Fm (Em) Gm (F#m)

my in - ner feel - ings and thank - ful - ness — for show - ing me the mean - ing of suc -
 How - ev - er dis - tant, don't keep us a - part. — Af - ter all, it is writ - ten in the

Ah.)

Bb[♭]sus4 (Asus4) Bb (A) **Chorus** Eb (D) Cm (Bm)

cess. _____ Oo, _____ well, _____
 stars. _____

Voc. Fig. 1

(Oo, _____ ah, _____)

let ring throughout

Fm (Em) Bb (A) Bk^gd. Voc.: w/ Voc. Fig. 1 Eb (D) Cm (Bm)

well, do, do, do, do, do. _____ Oo, _____ well, _____

End Voc. Fig. 1

ah.)

Riff A End Riff A

Gtr. 1: w/ Riff A
Fm
(Em)

1.

B \flat
(A)

well, do, do, do, do, do.

2.

B \flat
(A)

Verse

E
(E \flat)

F \sharp m7
(Fm7)

G \sharp m
(Gm)

F \sharp m7
(Fm7)

E
(E \flat)

C \sharp m
(Cm)

do, do, well. 3. Wom - an, please let me ex - plain. I nev - er meant to cause you

(Oo.)

Gtr. 1

F \sharp m
(Fm)

Bsus4
(B \flat sus4)

B
(B \flat)

A
(A \flat)

F \sharp m
(Fm)

G \sharp m
(Gm)

Bsus4
(B \flat sus4)

sor - row or pain. So let me tell you a - gain and a - gain and a - gain.

Ah.)

Chorus

3rd time, Begin fade

B
(Bb)

E
(Eb)

C#m
(Cm)

F#m
(Fm)

I love you, yeah, yeah, now and for -

(Oo, ah, oo.

6 6 6 6 6 6 6 6 7 7 7 7 7 7 7 7 0 4 3 1 4 3 5 4 3 6 4 3 1 1 1 4 1 1

Fade out

B
(Bb)

Play 3 times

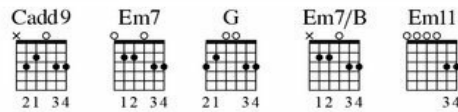
ev - er. I love you.

Oo.)

3 3 1 4 3 1 3 0 4 3 1 4 3 1 1 1 4 1

Wonderwall

Words and Music by Noel Gallagher



Capo II

Intro

Moderately ♩ = 87

Em7

G

Dsus4

A7sus4

play 4 times

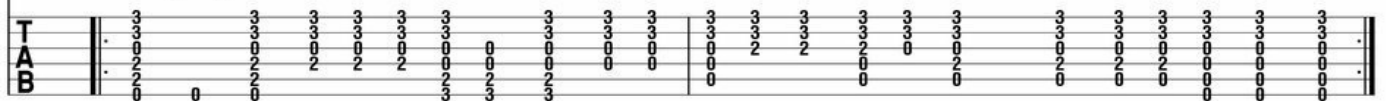
End Rhy. Fig. 1

Rhy. Fig. 1

Gtr. 1 (acous.)

mf

let ring throughout



Verse

Gtr. 1: w/ Rhy. Fig. 1, 3 times, simile

F#m7
(Em7)

A
(G)

Esus4
(Dsus4)

B7sus4
(A7sus4)

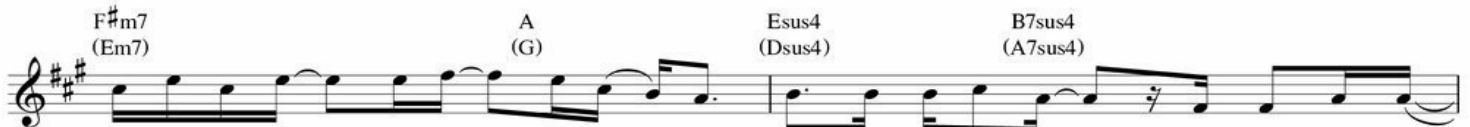


1. To - day is gon - na be the day that they're gon - na throw it back to you. _

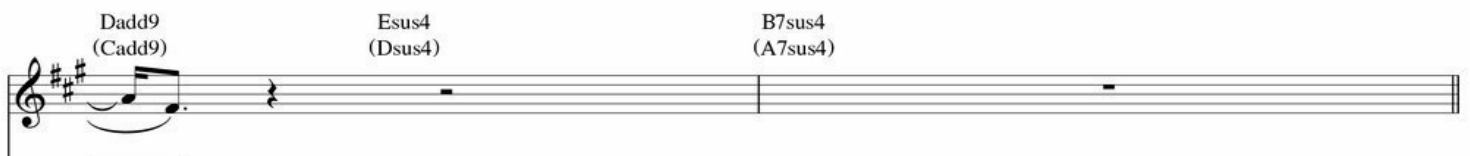
* Symbols in parentheses represent chord names respective to capoed guitars.
Symbols above reflect actual sounding chords.



By now you should have some - how re - al - ized what you got - ta do. _



I don't be - lieve _ that an - y - bod - y feels the way I do _ a - bout you now. _



Verse

Gtr. 1: w/ Rhy. Fig. 1, 4 times, simile

F#m (Em7) A (G) Esus4 (Dsus4) B7sus4 (A7sus4)

2. Back - beat, the word is on the street that the fire ___ in your heart is out. ___
 3. To - day was gon - na be the day, but they'll nev - er throw it back to you. ___

F#m7 (Em7) A (G) Esus4 (Dsus4) B7sus4 (A7sus4)

I'm sure you've heard it all be - fore, but you nev - er real - ly had a doubt. _ }
 By now you should have some - how re - al - ized what you're not to do. _ }

F#m7 (Em7) A (G) Esus4 (Dsus4) B7sus4 (A7sus4)

I don't be - lieve ___ that an - y - bod - y feels the way I do ___ a - bout you now. _

F#m7 (Em7) A (G) Esus4 (Dsus4) B7sus4 (A7sus4)

And all ___
 And all ___

Pre-Chorus

*D (C) E (D) F#m7 (Em7)

___ the roads ___ we have ___ to walk ___ are wind - ing, and all ___
 ___ the roads ___ that lead ___ you there ___ were wind - ing, and all ___

Gtrs. 1 & 2 (clean)

mf
 let ring throughout

3 3 0 0 2 3 2 3 2 0 0 2 0 2 0 2 0

* Chord symbols reflect overall harmony.

D (C) E (D) F#m7 (Em7)

___ the lights ___ that lead ___ us there ___ are blind - ing.
 ___ the lights ___ that light ___ the way ___ are blind - ing.

3 3 0 0 2 3 2 3 2 0 0 2 0 2 0 2 0

D (C) E (D) A (G) E/G# (D/F#) F#m7 (Em7) A (G)

There are man - y things — that I — would like to say to you, — but I don't know how. —

B7sus4 (A7sus4)

{ Be-cause }
{ I said }

(cont. in slash)

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 ½ times, simile

(Cadd9) (Em7) (G) (Em7) End Rhy. Fig. 2

may - be — you're gon - na be the one that saves me. —

A (G) F#m7 (Em7) Dadd9 (Cadd9) F#m7 (Em7) A (G) F#m7 (Em7) Dadd9 (Cadd9) F#m7 (Em7)

— And af - ter all — you're my won - der - wall. —

1. Gtr. 2 tacet

2. Gtrs. 1 & 2: w/ Rhy. Fig. 2, last meas. only

(G) (Em7/B) (Em11) A F#m7
(G) (Em7)

Gtrs. 1 & 2 Gtr. 1

I said

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 8 times, simile

Dadd9 F#m7 A F#m7 Dadd9 F#m7
(Cadd9) (Em7) (G) (Em7) (Cadd9) (Em7)

may - be (I said may - be.) you're gon - na be the one that saves me.

A F#m7 Dadd9 F#m7 A F#m7
(G) (Em7) (Cadd9) (Em7) (G) (Em7)

And af - ter all you're my won - der - wall.

Dadd9 F#m7 A F#m7 Dadd9 F#m7
(Cadd9) (Em7) (G) (Em7) (Cadd9) (Em7)

I said may - be (I said may - be.)

A F#m7 Dadd9 F#m7 1., 2. A F#m7
(G) (Em7) (Cadd9) (Em7) (G) (Em7)

you're gon - na be the one that saves me. (Saves me.) You're gon - na be the one that

3.

A F#m7
(G) (Em7)

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 3 1/2 times, simile

(G) (Em7)

Gtrs. 1 & 2

7

You've Got Another Thing Comin'

Words and Music by Glenn Tipton, Rob Halford and K.K. Downing

Intro

Moderate Rock ♩ = 135

F#5

E5/F#

[illegible]

1.

B5/F# F#5 F#m7 B5/F# E5/F#

let ring

2.

§ Verse

F#m7 B5/F# F#5

1. One _____ life, _____ I'm _____ gon - na live it up.
2., 3. See additional lyrics

P.M.

[illegible]

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[illegible]

Pre-Chorus

F#5

D5

1., 3. If you think I'll sit a - round __ as __
2. See additional lyrics

The image shows the musical score for the Pre-Chorus of 'The Sound of Silence' by Simon & Garfunkel. It features three staves: a vocal melody staff in treble clef with a key signature of one sharp (F#), a piano accompaniment staff in treble clef, and a guitar/bass staff. The vocal melody starts with a half note G4, followed by a quarter note A4, a dotted quarter note B4, and a half note C5, all beamed together. The piano accompaniment consists of chords: G4-B4 (P.M.), A4-C5 (P.M.), and B4-C5 (P.M.). The guitar/bass staff shows a sequence of chords: G4-B4, A4-C5, B4-C5, and G4-B4. The lyrics are: '1., 3. If you think I'll sit a - round __ as __' and '2. See additional lyrics'. The key signature is one sharp (F#), and the time signature is 4/4.

B5 F#5

the world goes by, you're think-in' like a fool 'cause it's a case of do or die. Out

The first system of music shows a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "the world goes by, you're think-in' like a fool 'cause it's a case of do or die. Out". Below the vocal line is a guitar line in treble clef with a key signature of two sharps. It features chords B5 and F#5. The guitar line includes a 7/5 barre and a 4/2 barre.

D5 B5 C#5

there is a for-tune wait-ing to be had. If you think I'll let it go you're mad.

The second system of music continues the vocal line with the lyrics "there is a for-tune wait-ing to be had. If you think I'll let it go you're mad.". The guitar line features chords D5, B5, and C#5. It includes a 7/5 barre and a 6/4 barre.

1. Chorus

F#m7 F#5 F#m7 B5/F#

You've got an-oth-er thing com-in'. You've got an-oth-er thing

The first part of the chorus begins with the lyrics "You've got an-oth-er thing com-in'. You've got an-oth-er thing". The guitar line features chords F#m7, F#5, F#m7, and B5/F#. It includes a P.M. barre and a 6/4 barre.

2. Chorus

F#m7 F#5 F#m7 B5/F# F#5 F#m7 F#5

com-in'. 2. That's com-in'.

The second part of the chorus continues with the lyrics "com-in'. 2. That's com-in'.". The guitar line features chords F#m7, F#5, F#m7, B5/F#, F#5, F#m7, and F#5. It includes a P.M. barre and a 6/4 barre.

F#m7 B5/F# F#m7 F#5 F#m7 B5/F#

You've got an - oth - er thing com - in'.

P.M. - - - P.M. - - - P.M. - - - - -

To Coda

F#m7 F#5 F#m7 B5/F# F#m7 F#5

You've got an - oth - er thing com - in'.

P.M. - - - P.M. - - - - - P.M. - - - P.M. - - - - -

Bridge

F#m7 B5/F# Bm7 Bm7/A A5

In this world we're liv - in' in ___ we ___ have ___ our share ___ of sor -

P.M. - - -

F#5 Bm7 Bm7/A A5 C#5

- row. An - swer now ___ is don't give ___ in. ___ Aim for a new to - mor -

Guitar Solo

F#m7 F#5 F#m7 B5/F#

row.

F#m7 F#5 F#m7 B5/F#

F#m7 F#5 F#m7 B5/F# F#m7 F#5

F#m7 B5/F# F#5 D5 B5

F#5

D5

B5

C#5

D.S. al Coda
(take 2nd ending)

F#m7 B5/F# F#5

3. Oh, _

⊕ Coda

Interlude

F#m7 B5/F# F#m7 F#5 F#m7 B5/F#

You've got an - oth - er thing, ah. _____

P.M. -| P.M. -| P.M. -|

F#m7 F#5 F#m7 B5/F# F#m7 F#5

F#m7 B5/F# F#m7 F#5 F#m7 B5/F#

Com - in' on down!

Outro E5/F# B5/F# F#5

You've got an - oth - er thing com - in'

Play 10 times and fade

Additional Lyrics

- That's right, here's where the talking ends.
Well listen, this night there'll be some action spent.
Drive hard. Callin' all the shots.
I got an ace card comin' down the rocks.

Pre-Chorus 2. If you think I'll sit around while you chip away my brain,
Listen, I ain't foolin' and you'd better think again.
Out there is a fortune waiting to be had.
If you think I'll let it go you're mad.

- Oh, so hot. No time to take a rest, yeah.
Act tough, ain't room for second best.
Real strong. Got me some security.
Hey, I'm a big smash; I'm goin' for infinity, yeah.

GUITAR NOTATION LEGEND

Guitar music can be notated three different ways; on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: D A D E G

Strings: high E, B, G, D, A, E (low)

4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

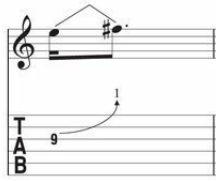
Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

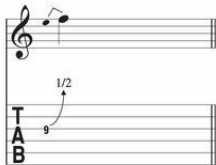
1/2

9

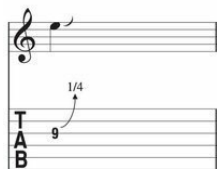
WHOLE-STEPBEND: Strike the note and bend up one step.



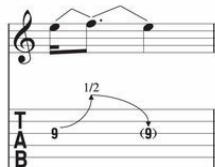
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



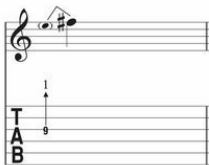
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



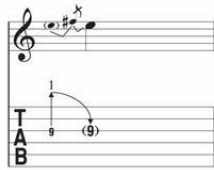
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



PRE-BEND: Bend the note as indicated, then strike it.



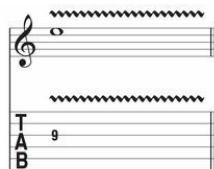
PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



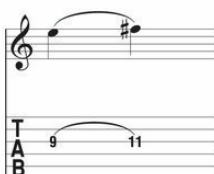
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



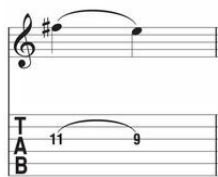
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



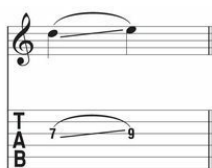
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



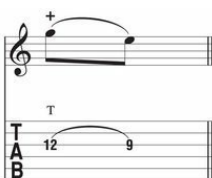
SHIFT SLIDE: Same as legato slide, except the second note struck.



TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



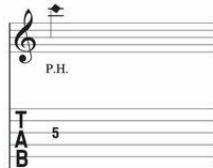
TAPPING: Hammer ("tap" the fret indicated with the pick-hand index or middle finger and pull off to the fretted by the fret hand.



NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



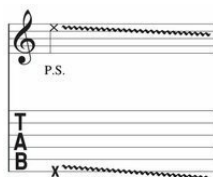
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

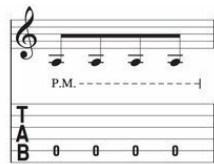


MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



PALM MUTING: The note is partially muted by the pick hand lightly

touching the string(s) just before the birdge.



RAKE: Drage the pick across the strings indicated with a single motion.



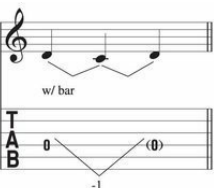
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



VIBRATO BAR DIVE AND RETURN: the pitch of the note or chord is dropped a specified number of steps (in rhythm),then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Defininitions



(*accent*)

- Accentuate note (play it louder).



(*accent*)

- Accentuate note with great intensity.



(*staccato*)

- Play the note short.



- Downstroke



- Upstroke

D.S. al Coda

- Go back to the sign (§), then play until the measure marked "*To Coda*," then skip to the section labelled "*Coda*."

D.C. al Fine

- Go back to the beginning of the song and play until the measure marked "*Fine*" (end).

Rhy. Fig.

- Label used to recall a recurring accompaniment pattern (usually chordal).

Riff

- Label used to recall composed, melodic lines (usually single notes) which recur.

Fill

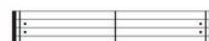
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

- A chordal version of a Fill.

tacet

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but anew articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

ALL THE SMALL THINGS
BLINK-182

BLACKBIRD
THE BEATLES

BOHEMIAN RHAPSODY
QUEEN

BORN TO BE WILD
STEPPENWOLF

CAUSE WE'VE ENDED AS LOVERS
JEFF BECK

CHERRY PIE
WARRANT

CREEP
RADIOHEAD

DREAM ON
AEROSMITH

DRIVE
INCUBUS

DUST IN THE WIND
KANSAS

EYE OF THE TIGER
SURVIVOR

FEAR OF THE DARK
IRON MAIDEN

FREE RIDE
EDGAR WINTER
GROUP

HALLELUJAH
JEFF BUCKLEY

HERE WITHOUT YOU
3 DOORS DOWN

HEY JOE
JIMI HENDRIX

THE HOUSE OF THE RISING SUN
THE ANIMALS

I WILL FOLLOW YOU
INTO THE DARK
DEATH CAB
FOR CUTIE

I WON'T BACK DOWN
TOM PETTY

IRIS
GOO GOO DOLLS

IRON MAN
BLACK SABBATH

THE KILL (BURY ME)
30 SECONDS TO
MARS

LET ME HEAR YOU SCREAM
OZZY OSBOURNE

LONELY DAY
SYSTEM OF A DOWN

MAGGIE MAY
ROD STEWART

MESSAGE IN A BOTTLE
THE POLICE

MORE THAN WORDS
EXTREME

NEW KID IN TOWN
EAGLES

OYE COMO VA
SANTANA

PINK HOUSES
JOHN MELLENCAMP

THE PRETENDER
FOO FIGHTERS

RAINING BLOOD
SLAYER

REDEMPTION SONG
BOB MARLEY

ROCK LOBSTER
THE B-52'S

SANTERIA
SUBLIME

THE SKY IS CRYING
STEVIE RAY
VAUGHAN

SMELLS LIKE TEEN SPIRIT
NIRVANA

SMOKE ON THE WATER
DEEP PURPLE

SO FAR AWAY
AVENGED
SEVENFOLD

STILL GOT THE BLUES
GARY MOORE

SWEET CHILD O' MINE
GUNS N' ROSES

SWEET HOME ALABAMA
LYNYRD SKYNYRD

SYMPHONY OF DESTRUCTION
MEGADETH

21 GUNS
GREEN DAY

UNDER THE BRIDGE
RED HOT
CHILI PEPPERS

WELCOME HOME
COHEED AND
CAMBRIA

WILD THING
THE TROGGS

WOMAN
JOHN LENNON

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